

The Rock Marketplace

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a 10 C.C. fill-up

also:

CREATION

& BRUCE JOHNSTON

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with 2
front
covers!

From The Editor

The last issue of TRM sparked the greatest reader interest since our debut last May. This was due in large part to our Phil Spector story, (which was highly praised), but the Raspberries fans ran a close second. Thanks to all who sent in their comments.

This issue of TRM brings forth some changes. We are changing our publishing schedule to 5 times per year, which means a new issue will be out every ten weeks or so. The last TRM was mailed out January 10th, (despite the fact that it was dubbed our "special Xmas issue"), so for those of you who got the mag at the end of January, don't worry, so did everybody else.

The mail service has been hampering our regularity to some degree, and some readers have suggested using 1st Class Mail. At current rates, this would cost 60¢ per issue for postage alone, which is impossibly high. We are currently waiting for 2nd class mailing privileges which will hopefully make our service more efficient.

One may also note that two stories in this issue are 'first of a series' features. Bruce Johnston's lengthy career kicks off our surf series which will continue with detailed looks at Jan & Dean, the Beach Boys, and other related phenomena. The Creation story is the forerunner of our series on British Flower-Power pop, which continues next issue with John's Children, and closes out with a veritable onslaught of flower-fops. Also included this issue, 10 CC spill the beans about their musical journeys, making for some intense reading. Finally, the next TRM will also mark the debut of what will become a long running series of label discographies---any requests?

Until next time...



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DEADLINE FOR TRM #6: May 15th, 1974.

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Abbreviations: (H) or (COH): Hole through label or jacket.

(DJ): Promotional Copy. (RE): Re-Issue (PS): Picture Sleeve. (W): Warp (WL): Writing on Label.

'10 C.C.s please!'

While many of the veterans on the 1960's musical scene are still around, few are creating much in the way of new musical excitement. There are the aging glitter idols (Gary Glitter, Bolan et al); stupefying jam bands (Yes, ELP, etc); and those who belong to the old-horses-never-die school (Stones, Lennon, Dylan, Simon and Gurfunkel etc). Most of these chart toppers are resting on past laurels, and some (Jethro Tull, Ten Years After etc) don't even know if they still have laurels to rest on. But 10 CC, not content to rely on past track records, have been working wonders up in Manchester, becoming, in the process, the first creators of a 1970's rock aesthetic. This, then, is their story---one which begins sometimes around 1960...

It was about that time that Kevin Godley, Lol Creme, and Graham Gouldman were attending the same grade schools in Manchester, eventually gravitating to a local Jewish club. The J.A.B. (Jewish Alliance Brigade) quickly became the scenario for a local battle-of-the-bands where three local groups all competed for the music room so they could rehearse. Lol Creme, then a mere lad of 14, recalls it thusly: "The Sabres and the Whirlwinds were the two big competitors. Graham was in the Whirlwinds, and I started out in the Sabres..." Alongside Lol in the Sabres was his cousin Neil, and Kevin Godley who joined with his now legendary Hofner Club 50 bass. Things went along like this for awhile, when the Whirlwinds got a recording contract and became "professional".

Unfortunately, no one in the Whirlwinds could come up with an adequate song, so an old Buddy Holly number "Look at Me" was chosen. For the "B" side, Gouldman turned to his old rival from the Sabres, Lol Creme, who had just penned his first song, "Baby, Not Like Me". Lol: "I had just started writing a bit, about the time the Beatles were beginning to happen, and Graham needed a song, so I gave him "Baby Not Like Me". He did a fabulous guitar solo on that---he's a great guitar player---but the Whirlwinds split up soon after their first bout with the music business..."

Meanwhile the Sabres were plugging along, and by now Kevin Godley had graduated to drums. But Graham, headstrong boy that he was, didn't give up. He took Bernard Basso and Steve Jacobsen from the Whirlwinds, and 'stole' Kevin Godley from the Sabres, and formed a new group called The Mockingbirds. Graham: "I started writing just about the time the Mockingbirds began. The first record the Mockingbirds made was my song "For Your Love", but our company turned it down!!! The Yardbirds later got a hold of it and it was a world-wide smash." Kevin: "We played a lot of strange material---obscure r'n b and soul, and we recorded pop songs. The two directions just didn't go hand in hand. It was sort of mediocre pop, and the r'n b was a bit obscure for the audience."



The Original Whirlwinds- with Graham Gouldman, second from right.

It seems inconceivable that the Mockingbirds never made much of an impact in Britain. Graham was having hits with major stars like the Hollies, Herman's Hermits, and Yardbirds, and was meeting all the right people. Even their first record (two Gouldman originals) "That's How it's Gonna Stay" b/w "I Never Should Have Kissed You" issued in early '65 was phenomenal. Strongly commercial, the record was distinctive, although clearly in a Beatles-Hollies mold. It was polished, and really quite brilliant, but it just flopped. "We called that 'The Milk Bottle Song'..." recalls Kevin, "and the second was called 'I Can Feel We're Parting'. We did one for Immediate as well, but I can't remember it for the life of me..."

How did the newly successful songwriter feel when his own group just couldn't get anywhere? Graham: "There was an interest in my writing, but no one paid too much attention to the Mockingbirds. I was writing hits, but we were still playing for \$80 a night. In a way I felt guilty that the Mockingbirds weren't having any hits..." Kevin: "Just about all the songs we recorded were Graham's songs, but nothing happened. It was amazing---He was a very big writer at the time, but the group chemistry just didn't make it together."

After the two releases for Columbia, the Mockingbirds went over to Immediate for a lone single, "You Stole My Love". Graham: "That one was produced by Giorgio Gomelsky and Paul Samwell-Smith...Julie Driscoll sang on it as well..." The last two Mockingbirds singles trickled out from Decca, but even the group members remember little about these. Kevin: "A lot of time and effort went into the Mockingbirds, but it just didn't happen. We certainly weren't jealous of Graham's success because if anything, it gave us a better chance for success. I was still at college and would have to get up at 6:00 in the morning, travel 60 miles, play a gig at night, travel back home, and then get up at 6:00 the next morning. Eventually, it just got to be too much, so I split from the group."

Kevin and Lol teamed up in College and got heavily into art and design. Meanwhile local boy-wonder Eric Stewart became a national figure as a member of Wayne Fontana and the Mindbenders. When Wayne split to go solo, the Mindbenders reaped enormous success with "Groovy Kind of Love". In all, Eric made three U.S. tours, and continued to be the mainstay of the Mindbenders throughout 1966 and early 1967.

MANCHESTER CLUB DATES

MISTER SMITH'S

September 26: Jimmy Powell and The Five Dimensions. October 3: Kris Ryan and The Questions. October 10: Dave Dee, Dozy, Beaky, Mick and Tich. ~~October 17: The Mocking Birds.~~

OASIS

September 25: Birds. September 26: Goldie and The Gingerbreads. October 1: Peter Jay and The Jaywalkers. October 2: Mike Sheridan. October 3: Bo Diddley. October 8: Merseybeats and St. Louis Union. October 9: Stylos and Rocking Vicars. October 10: Small Faces. October 12: Measles. ~~October 16: Twinkle and The Mocking Birds.~~ ~~October 16: Measles and Mr. Smith and Some People.~~ October 17: Nashville Teens.

During his tenure with Wayne Fontana and the Mindbenders, Eric recalls his first meeting with Jonathan King: "An interesting thing about Jonathan is that originally at the start of Wayne Fontana and the Mindbenders he used to follow us around in this sort of tatty white sportscar---he had just left Cambridge, I think. He saw the music business as the ideal way to make millions of pounds. He'd follow us all over England, and he'd tell us: 'Please let me manage you---I'll make you bigger than the Beatles...' And we said 'Get lost, you're crazy'... So he went off and did it on his own with "Everyone's Gone to the Moon"..."

Meanwhile, Graham Gouldman was gaining stature and money for his slew of compositions including Heart Full of Soul, Listen People, For Your Love, Look Thru Any Window, Bus Stop, No Milk Today, East West, Pamela Pamela, Evil Hearted You, and Jeff Beck's Tallyman. In early '66, (when he was still in the Mockingbirds), Graham recorded his first solo single. The 'A' side was an overproduced rocker with an attempted r'n b feel to it, and the 'B' side was a nice, though plain, ballad. Graham: "That was a terrible record---horrible. One of those things you're pressured into doing. I did that one without the Mockingbirds---I'd really rather forget it..." Graham continued writing hits: "I did for a period write specifically for a particular artist I had in mind. Like 'Bus Stop' was specifically written for the Hollies as a followup to 'Look Thru any Window'. On my demo for 'Bus Stop' I just played guitar and bass, and had about 4 vocals and some backing tambourine..."

Graham's first outside work was when he produced a record by Little Frankie in August 1965. Graham wasn't too happy with the choice of material, but it gave him a taste for production work. So he wrote "Getting Nowhere" (originally titled "I'm 28, It's Getting Late") for local Manchester lass Friday Browne, in early '66, and later that year penned Dave Berry's "Gonna Take You There". Others like "Behind the Door" were recorded by both English (St. Louis Union) and American (Cher) artists.



Portrait of the artist as a young man: Graham Gouldman in 1967.

When the Downliners Sect, nearing the end of their career, asked for a song, Graham came up with the "Cost of Living". Gouldman declares that his demo was actually released as "The Downliners Sect": "That record was my demo. I think they may have added a few things, but it was basically me..." Despite the unfinished nature of the record, it holds up well driving along nicely.

"The Cost of Living" was co-written by Peter Cowap, a Manchester mate who almost brought "Greensleeves" into the British charts a few years earlier as a member of The Country Gentlemen. Later Cowap was content to play small local gigs, not pushing for any star success. However he did work on numerous projects with Graham, one being "People Passing By" by the High Society. This late '66 release written by Graham was a one shot deal. Gouldman: "I was involved with the production and singing on that one. The people involved were Peter Cowap, me, and Friday Browne. The session people included Phil Dennys, Clem Cattini, and John Paul Jones. Now that I remember, I think it was the first time I met John Paul..."

Early in 1967, a rollicking platter emerged by the Manchester Mob. "Bony Maronie at the Hop" was the name, and tho a huge disco favorite, it never broke onto the national charts. Again a one-shot, the Manchester Mob was actually Graham and friends: "Pete Cowap and I thought the rock n roll era was coming back, but I guess we were about two or three years ahead of it. The other session people were Phil Dennys, John Paul Jones, and Clem Cattini. It was really a lot of fun..."

In mid-'66, when the Mockingbirds were nearing their demise, it was announced that a new group was forming, "primarily for recording purposes". The press release continued: "As yet unnamed, the group will feature Animals lead guitarist Hilton Valentine. Also in the lineup are ex-Yardbird Paul Samwell-Smith, and hit songwriter Graham Gouldman. The group will independently produce its own records for a major company not named. The first single, for release in October, will be a Gouldman composition. A singer is being sought to complete the lineup..." Graham: "I remember something vaguely about that, but nothing ever came of it..."

For a year during '67 & '68 Graham signed a publishing deal with Robbins music in America. It was one of Graham's less successful ventures: "They gave me a good advance which was very nice of them, and sent me a check every quarter. In return I was sending them songs. But that was it---I don't think one of the songs was placed, out of the 22 I wrote for them!! It was a very depressing time for me, because an artist needs his ego feed. He needs recognition..." Perhaps Graham's attitude at this time was best summed up by his own lyrics as they appeared on an obscure American single by Toni Basil, "I'm 28": "Hey! I'm 28/ It's Getting Late/ What Have I Got to Do?/ My Time is Going/ My fears Are Growing/ May Chances Now are Few/... It's Getting me Nowhere."

During the Robbins deal, Graham began two projects which were to carry him thru late '67 and just about all of 1968. The first of these was his involvement with the Mindbenders. The group had been issuing singles, without much success, choosing writers like Toni Wine and Goffin-King for their 'A' sides, while Eric Stewart wrote most of their 'B' sides. The 'A' sides were usually MOR pop songs, while the B sides were a bit more heavy and instrumental. Rod Argent's "I Want Her She Wants Me" didn't bring them back to the charts, and neither did the followup "We'll Talk About it Tomorrow". However the flip, Bob Lang's "Far Across Town" was a lovely pop-rocker which has to rank as one of the groups better efforts. One day Graham heard "The Letter" by the Boxtops: "The minute I heard that record I fell in love with it. I had known Eric for some time and just started by writing and producing for them. 'The Letter' was the first thing I did with them..." Arranged by John Paul Jones, and produced by Graham, "The Letter" brought the Mindbenders back into the Top 30. Stewart's flip was again adventurous, with wah-wah, phasing, off-beat drumming, lilting background vocals, and psychedelic sitar like solo. "Schoolgirl" was next, and looked like another hit, when the BBC banned it for suggestive lyrics. Eric: "We put the lyrics on the cover of that one, which was a big mistake..."

Next claim "Blessed are the Lonely" which Graham states he didn't work on; "I helped set up the session with the group and John Paul Jones, but didn't participate in it." He should have told the record company that, because the advertising that went out for "Blessed" had Graham pictured as being a member of the Mindbenders! Stewart's flip, "Yellow Brick Road" was one of the best records Traffic never made.

As if the "Blessed" ad had been prophetic, Graham joined the Mindbenders for their last few months of existence. By now Jimmy O'Neil had been re-recruited from the Ugly's, and Paul Hancox was added, so only Eric was an "original" Mindbender. Eric: "We couldn't get it going, because the group was into very heavy music, and the group was well known for light soft music. The audience just wouldn't have it---they wanted 'Groovy Kind of Love' and that sort of thing. We were all bored with that. The product we tried to release was just too heavy for the record company....and they wouldn't release it..." The Mindbenders final attempt was a brilliant two-sided release, Gouldman's "Uncle Joe the Ice Cream Man" b/w Stewart's "The Man Who Loved Trees". "Uncle Joe", trying to cash in on the cutesy flower-power mood, was about as



THE MINDBENDERS With Woman In Mind

flip, "Yellow Brick Road" was one

commercial as a record could get. But like most of Gouldman's commercial leanings, "Uncle Joe" had a lovely melody, a fine arrangement, and a tasty production. It's really a shame that this group of Mindbenders was not allowed to continue, because judging by this last single, they had a lot to offer---an album from this period might have ushered in an era of a new commercial-pop supergroup. Stewart's final 'B' side remains today a perfectly innovative record. Particularly noteworthy is the fine drumming, strong lyrical content, and really outstanding lead vocals. Graham: "Our final Mindbenders records just weren't successful in the least. We were trying obviously, but the whole scene was very depressing really. The audience just couldn't accept what we wanted to do. Listen to some of Eric's old 'B' sides---they were really quite heavy..."

The other project that Graham got heavily involved with during 1967 & '68 was his solo album, the Graham Gouldman Thing. It was originally intended to be produced by Peter Noone: "It was supposed to be something like the artist produces the writer, but he wasn't there on any of the sessions---though he is credited as producer. I did the whole thing with John Paul Jones who arranged the tracks, played on it and also helped produce it. It was an important project for me at the time; I put a lot of work into it." This concern is shown by listening to the album, which exudes tasteful arrangements, & thoughtful production. My favorites are still the hits like "Bus Stop" and "For Your Love", but all the tracks have something interesting to offer. The orchestral arrangements on "No Milk Today" and "Upstairs-Downstairs" are particularly refreshing. Strangely enough, the album was not released in England, and despite a heavy U.S. promo campaign, didn't sell much to Americans. A perennial cut-out album, The GG Thing has been selling heavily of late. "I hear it has sold more in the last few weeks that it did in the last few years", laughs Graham.

Lol and Kevin had finished up at College, and began getting back into music again. Kevin: "Actually, this is the first time we remembered this, but when we were still at college, we were being handled by Jim 'O Farrell---who was part of the Kennedy Street management structure that handled Graham and the Mindbenders. He got us some money to do some demos, and we did make a couple of records, but nothing was released..."

Then came an important step in the development of 10 CC. Graham: "I was doing some work with Giorgio Gomelsky and his Marmalade label, and I brought Kevin down to the session. I wanted Kevin to sing on one of the songs and when Giorgio heard Kev sing he couldn't believe it---his voice was so fantastic. So when Giorgio was told that Kevin wrote and sang with Lol, he got them to record an album." Lol picks up the story: "Me and Kev were writing musical show ideas, and trying to get them placed without any success. So thru Graham, Giorgio hears us and tells us he wants to make an album. We were going to play all the instruments ourselves, but then we asked Eric to play the lead guitar." Kevin: "We got all the basic tracks finished. We worked our bullocks off to finish the material. One day they booked an arranger to add some strings and stuff down at Advision and the date was all set. When we turned up, no one was there! This would happen over and over again. We'd come down to London after a train trip that invariably took hours, and no one was there. Giorgio was very unreliable."

The album never came out because Giorgio spent all his advance money, and had to make himself 'rare' for awhile. But some material was released from these sessions. First off, there was a single released under the name 'Frabjoy and Runcible Spoon', (Kevin: "Giorgio decided to manufacture another Simon and Garfunkel".), called "I'm Beside Myself" b/w "Animal Song". Then there was a Marmalade sampler which had a cut on it by a unit dubbed Graham and Kevin. Lol: "That one, 'Fly Away', was actually me and Kevin. Graham did 'Late Mr. Late'..." Graham: "Late Mr Late" was done with Kevin and Lol, and I also helped out on their unreleased album along with Eric. In a way, it was really 10 CC. On 'Beside Myself', I played some bass and guitar. Unfortunately the label folded, but a few things came out..."

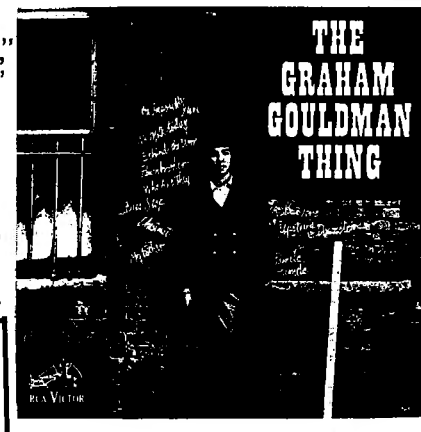
Harvey Lisberg, Graham's long-time business advisor was in N.Y. and met with Kasenetz-Katz who expressed interest in working with Graham. "They wanted me to write and produce for them, so I figured why not? Nothing else was happening for me at the time---I came over to N.Y. and really worked hard. The Kasenetz-Katz team owned virtually dozens of hit-name groups, and constantly needed new writers to provide material. So Graham came up with 'Sausalito' which was partially recorded in N.Y., London, Manchester, and N.Y. again. It was a fairly big hit getting to the mid 50's in the U.S., and Top 20 in many foreign lands. Another step in the development of 10 CC occurred when Gouldman convinced Kasenetz-Katz to come over to

England. Kevin: "We were very moral at the time, meaning that we didn't do anything that was vaguely connected with money or hype. The Kasenetz-Katz idea was that we were going to be the session musicians for a whole load of bands that K-K would put out on various labels. We were very indignant about the whole thing, but we were also very broke, so we just had to do it. It turned out to be very valuable experience, in that it taught us what not to do. It was originally supposed to be all Graham's songs, then they got a hold of one of ours called 'Umbopo'..."

The original "Umbopo" was released in the U.S. as the Crazy Elephant in early 1970. This was most probably a product of the London sessions which Kevin calls "the epitome of all the hustles in the world." He continues: "We were doing sessions in London, but it was terrible---just horrible. We did a lot of tracks in a very short time---it was really like a machine. Twenty tracks in about two weeks---a lot of crap really---really shit. We used to do the voices, everything---it saved 'em money. We even did backing female vocals!!"

Eventually Graham and Eric convinced Kasenetz-Katz to come up to Strawberry Studios, (which was just getting off the ground), and finish the projects. As to what was issued from both the London and Manchester sessions, Kevin states: "I don't know---I really don't have the foggiest." For sure, there was "Umbopo" (Crazy Elephant), and "Sausalito" (Ohio Express). Then there was "Susan's Tuba" issued under the name Freddie and The Dreamers in early '71. This record had been recorded about a year before, and had actually been a huge European hit, reaching #2 in France. Graham sang, and the rest of the boys provided the backing. (A recorded followup to "Susan's Tuba" was never released due to a myriad of business hassles.) Late in 1970, another version on "Umbopo" was released under the name "Doctor Father". This one was recorded up at Strawberry, and was infinitely better than the 'Crazy Elephant' version. The flip, "Roll On" was a dreamy blues song, possibly done as a Strawberry rehearsal track.

Early '71 saw the release on "When he Comes" under the name Fighter Squadron, sounding again like a product of the London sessions. It was credited to Gouldman-Kasenetz-Katz, but was probably mostly Graham's work. ("They had to have their names on everything", states Graham...)



Strawberry Studio

Address: Inter-City Studios Ltd.,
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Tel. No.: 061-480 9711/2

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Engineers: Peter Tattersall, Pauline

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8-track recording (expected

installation early 1970

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Mono recording 8 8 0

Reduction 6 6 0

Editing 2 2 0

Tape/disc-7" s/side 1 1 0

7" d/side 1 8 0

12" d/side 3 3 0

Tape copying (per side) 15i.p.s. 10 0

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Strawberry Studios:
Rates and Facilities
back in 1969.

Lol: "We were on 'When He Comes'---Kev sang that..."

The trio of Stewart-Godley-Creme remained in Strawberry, while Graham returned to New York to do some additional work with U.S. session people. "The only thing of note that came out of those sessions was a song I wrote, 'Have You Even Been to Georgia' which was a hit for various people around the world. I did meet a lot of great people while doing the Kasenetz-Katz thing---some really great characters, and Jerry & Jeff were really fantastic, in a way..."

Through the work with Kasenetz-Katz in London and up at Strawberry, the Godley-Creme-Stewart trio began to work more and more together. Lol: "Eric had just gotten the four track machine in, so me and Kev said we'd come down and bang around a bit while he got the sounds organized---that's really how 'Neanderthal Man' came about. When Eric was testing the equipment, I started singing this tune while Kevin was playing the bass drum---so the track was partially developed when Eric was trying to build up a bass drum sound. I was singing into the bass drum. So after three or four tracks of drums, we almost had the whole thing together." Kev: "A guy from Phillips came around and said 'that's a smash' so Eric wrote the middle eight, and we finished it off properly. We did it again, and it was better---because it had a structure---it was resolved 'n all. It sold like 2 million records worldwide---we saw a lot of money from that."

Hotlegs put out a followup album, Thinks School Stinks, which didn't sell too much. A few years later the packaging was copied by Alice Cooper, who promptly sold a few million units. Hotlegs, with Graham Gouldman joining on live dates, went on UK tour with the Moody Blues, and got rave reviews. In conjunction with that tour, the Hotlegs LP was re-issued in Britain, with the substitution of two new tracks, "Today" and "The Loser". "Today" has to be one of the premier Strawberry team collaborations---a perfect combination of melody, vocals, and ace musicianship. "Today" was originally a song from that old Marmalade Giorgio Gomelsky album---It was an old song, but an entirely new recording..." Graham: "This is really where 10 CC started happening..." It's easy to hear that if you listen to what Hotlegs was doing then, especially the flip of "Neanderthal Man" which bears a striking resemblance to 10 CC's "Fresh Air For my Momma".

After the Hotlegs era died out, Strawberry studios really became the trio's/quartet's prime source of activity. The studio had dozens of artists in every conceivable musical field coming thru, and in their first two years of operation these included such stellar names as: The Garden Odyssey, Shep's Banjo Band, Gordon Smith, Syd Lawrence Orchestra, Barclay James Harvest, Elias Hulk, Scaffold, Mary Hopkin, Purple Gang, Tony Christie, and numerous others. There were some that the group took special interest in, and bear detailing here.

First off, they took interest in a guy called Ramases. Kevin: "We did an album for him called Space Hymns. He had the barest essentials of a song and we did the whole album---writing, playing, and producing. We got very into that, and also got very let down when nothing too much happened with it. It was very inventive, a spacey sort of thing---It did very well in Holland!" Kevin continues: "The we latched onto Mike Timoney who plays the cordovox, and did an album with him as well. He's an absolute genius, and also a total maniac. He's like a one-man orchestra!!"



Hotlegs, or the Strawberry Studio band pictured here up in Manchester after finishing a session with old mater Dave Berry in 1970. (L-R): Eric Stewart; Dave Berry; Lol Creme; and Kevin Godley.

Along the way the Fourmost came in and did "Easy Squeezy", and also did "Maxwell's Silver Hammer" under the name Format. Eric and Graham were constantly recording songs and demos, and in late 69, Eric recorded four originals with Graham described as "progressive blues". Wayne Fontana did "This is My Woman" b/w "You'd be better off Without Me" with what had become the Strawberry studio band (Godley-Creme-Stewart and sometimes Graham Gouldman), but this doesn't seem to have been released. Eric: "We tried to cover too much ground---writing, producing, arranging, playing, singing, engineering, etc. We didn't like to say 'no' to anybody, and we really wound up wasting our own time and energy."

Then in came old friend Dave Berry who recorded a bunch of sides at Strawberry written and played by the Strawberry gang. "Change Our Minds" in early

'70, and "Chaplin House" later that year. Peter Cowap teamed up with Graham for a trio of releases for Pye, and more old friends like Freddie Garrity and Wayne Fontana recorded there as well. The Hermits recorded over 50 tracks during the course of the year, most of which were never released. Peter Noone also made his presence felt, and a year-old "Because You're There" was issued in '72. Graham: "I played guitar, did backing vocals, and co-wrote that one..."

The Strawberry group even made some of those British Football records: Kev: "We did loads of 'em. We were running out of bread again, so Graham got us to do some. We did a Les Reed one, Leeds..." Eric: "Graham and I worked with Jeff Smith. That was another one of those deals where people placed money in our hands and said 'Do what You Can'--- There was no success there, though we thought he was a good songwriter. The Strawberry team also produced "Man From Nazareth" for John Paul Jones, which was a big hit." John Paul Jones had to change his spelling to Joans, and then finally shortened his whole name to simply John, to avoid conflicts with Zeppelin's JPJ. Eric: "We also did a Barry Greenfield album, Sweet America".

In early 1972, Graham Gouldman released his first solo record in almost five years, produced by Eric Woolfson. "Growing Older" was a catchy ballad with a nice arrangement, which promptly faded into obscurity.

By now, the plethora of activity at Strawberry began to depress the team as they realized that their own musical ambitions were being lost in the shuffle. So they made a concentrated effort to put together something good, and lasting. Eric: "We had a track called 'Waterfall' which we were trying to peddle around as a single. So we needed a 'B' side. The two writing teams disappeared into two different rooms, and we came up with 'Donna'. About 3/4ths way thru the record, we sussed out that there was something in it that was commercial. So we decided to treat it like an 'A' side, and when we finished it, we figured Jonathan was the only one mad enough to release it and promote it. He loved it, and it was a smash..."

True enough, a certified European smash, and then 10 CC returned with "Johnny, Don't Do It". Kevin: " 'Johnny' was recorded specifically as a single, but that was a mistake. We really didn't know what 10 CC was all about---we thought it was a formula thing." "Johnny" was criticized by some for its similarity to "Donna", and subsequently flopped. Did the group think it was going to be Hotlegs all over again---one hit wonders and all that?? Kevin replies emphatically: "No, because we were already into 'Rubber Bullets' and 'Sand in My Face' which we knew were great, so we weren't depressed."

Kevin reveals the story of "Rubber Bullets": "Me and Lol starting writing it, and we wrote a couple of verses, and the chorus. We thought it was ok, but we weren't particularly knocked out by it. We played it to Eric, and he said 'You've got to finish that---it's a hit record',," Eric adds: "It was the chorus that got me---incredible. And the words were so interesting. Kevin continues: "So he instigated us to finish it. He came in with us and wrote the middle eight. We actually finished it up at my house. The confidence in ourselves had arrived, and we could rely upon the company machinery with Jonathan, so we knew it was worthwhile working."

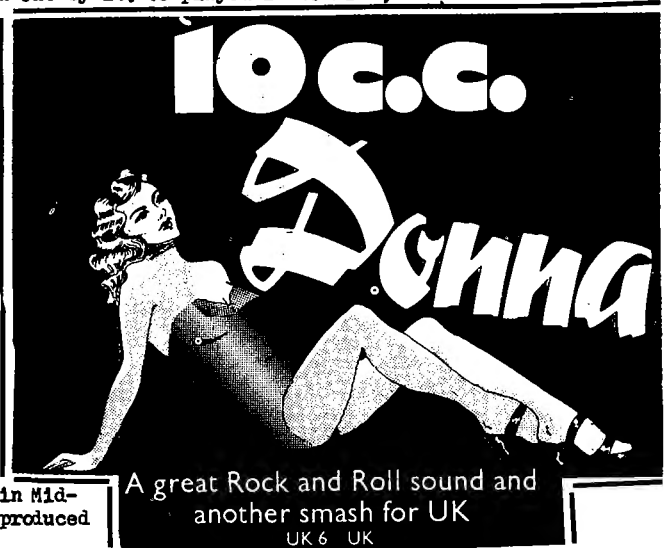
Even while 10 CC was happening, they were working with other artists, though of course, their outside activities had been cut to the bone. They did work with Neil Sedaka who recorded two brilliant albums up at Strawberry using Godley-Creme-Stewart- and Gouldman as musicians, arrangers, and producers. Lol: "He had heard a track of ours, and decided to come over to Strawberry and do a couple of tracks, just to see how it went, and he got turned on by the whole thing. It was really an education for us. He was great. One night he just sat down and did a medley of his hits and it took forever...I mean they just kept coming out one after the other---really Great!" Sedaka garnered some British hits, and has re-established himself there as a current artist, and the push is on here now to make it happen in the U.S.

Wayne Fontana was the beneficiary of some Strawberry help in Mid-'73 when Graham Gouldman wrote "Together", and the group played and produced the record.

The rest of 10 CC's history is fairly current, and quite well known. "Rubber Bullets" being the monster hit that topped the charts for weeks overseas, and even managed to dent the Top 50 here in the U.S. A "highly acclaimed" album is available for all now, and the band reveals some of their recording secrets: "All our things are written before they are recorded. We usually lay down the music tracks, and put the vocal on top as soon as possible. We used to leave the vocals for the bitter end, which didn't work because the productions were so overdone, there was no room for the vocal. Now all our ideas complement the vocal---not destroy it. Almost everything including guitar solos are written into the songs."

"We did have some qualms about putting all the singles on the album but we decided that we really hadn't established ourselves yet, so we figured people would be interested in relating to the singles and the album....But all our 'B' sides aren't on the album, so people still get a little something extra for their money. On the LP we remixed some things like "Donna" and included the full version of "Rubber Bullets". For the final mix we put it thru our new 16-track board. We really realized our identity somewhat after the album was finished. We worked on every track like a single---It was spontaneous and right for then..."

Summing up "their master plan to control the universe", they continue: "The Sweet, Slade, and Gary Glitter thing is all very valuable pop, but it's fragile because it depends on a vogue. We don't try to appeal to any one audience, or aspire to instant stardom. We're satisfied to move ahead a little at a time, as long as we're always moving forward." Right now, 10 CC is finishing off their second album, and embarking on their first U.S. tour. Whether the group can continue to break thru old musical barriers, and still break onto the U.S. charts remains to be seen, but they sure intend to give it a try!



DISCOGRAPHY

Whirlwinds:

Look at Me/Baby Not Like Me

(E) HMV

6/64

Mockingbirds:

That's How it's Gonna Stay/I Never Should have kissed You

(A) ABC 10653

(E) Col. DB 7480

2/65

I Can Feel We're Parting/Flight of the Mockingbird

Col. DB 7565

5/65

You Stole My Love/Skit Skat

Immediate 15

10/65

One by One/Lovingly Yours

Decca F 12434

7/66

How to Find a Lover/My Story

Decca F 12510

11/66

Graham Gouldman:

Stop or Honey I'll Be Gone/Better to Have Loved and Lost

(A) RCA 9453

Decca F 12334

2/66

No Milk Today/Impossible Years

RCA 1667

2/68

Upstairs, Downstairs/Chestnut

(A) RCA 9584

3/68

For Your Love/Pamela, Pamela

8/68

Nowhere to Go/Growing Older

CBS 7739

1/72

The Graham Gouldman Thing: RCA LPM/LSP 3954-A- Impossible Years; Bus Stop; Behind the Door; Pawnbroker; Who are They; My Father; No Milk Today; Upstairs, Downstairs; For Your Love; Pamela, Pamela; Chestnut.

7/68

The Mindbenders: (without Wayne Fontana):

Groovy Kind of Love/Love is Good

(A) Fontana 1541

(E) Fontana 644

12/65

Can't Live Without You/One Fine Day

1555

697

4/66

Ashes to Ashes/You Don't Know About Love

1571

731

8/66

I Want Her, She Wants Me/The Morning After

780

1/67

We'll Talk About it Tomorrow/Far Across Town

806

3/67

It's Getting Harder All the Time/Off & Running

1595

8/67

The Letter/My New Day and Age

869

9/67

Schoolgirl/Looking Back

877

11/67

Blessed are the Lonely/Yellow Brick Road

1620

910

4/68

Uncle Joe the Ice Cream Man/Man Who Loved Trees

961

8/68

Groovy Kind of Love: (E): TL 5234; Way you Do the Things you do; Just a Little Bit; 7th Son; One fine Day; Tricky Dicky;

Groovy Kind of Love; Little Nightingale; Don't Cry No More; You Don't About Love; Love is Good; Rockin Jaybee; All Night Worker.

(A) Fontana SRF 67554; same as above except; includes Can't Live w/o you; & Excludes Rockin Jaybee.

With Woman in Mind: (E) STL 5403; To be or not to be; Honey & Wine; Schoolgirl; A Little Piece of Leather; Shotgun; I want Her she Wants Me; Mystery Train; The Morning After; Homework; Airport People; Cool Jerk; Ashes to ashes.

To Sir With Love: Did various tracks from soundtrack. (E) & (A).

con't on p. 35.

**RECORDS
Tapes**

**WANTED Set Sale
AUCTION trade**

AUCTION:

Beatles & Frank Ifield Jolly What VJ 1085 S,SS
Beatles Original Greatest Hits Suta 6667 M,SS
Beatles Savage Young Beatles Savage 69 M,SS
Beatles Introducing VJ 1062 S,O
Pete Best Best of the Beatles Savage 71 M,SS
Wayne Fontana Wayne Fontana MM 4459 M,O
Teddy & Pandas Basic Magnetism Tower 5125 S,SS
Zal Yanovsky Alive in Argentina (sl. Warp but plays fine) Buddah S
British Overground Pop Double LP (incl. Taste; Who; Hendrix; Arthur Brown; Auger/Driscoll Trinity; Cream & others) UK Polydor S
All LP's in Mint condition.

WRITE:

Brent Kubasta; 3204 Country Club Drive; Medina, Ohio; 44256.

WANTED:

Kindred Spirit Under My Thumb

WRITE:

Raymond Karelitz; 4674 Waiiki Place; Honolulu, Hawaii; 96821.

WANTED:

Silverhead First LP, w/ original cover
Birds 45's w/ Ron Wood
Marianne Faithfull Greatest Hits
Also: any magazine or article on Emerson Lake & Palmer; and Faces (esp. Ron Wood).
Faces Ooh La la program Book
Also: Photos, tapes of Faces; Elp; Zeppelin; or Mott.

AUCTION:

Rolling Stone: 2,4,7,9,10,12,14,21,26,32-35,37-54,56-59,61-77. Must Bid on ALL.
(slightly cut-mint condition)
Photos of Emerson Lake & Palmer. Write for Proof Sheets

WRITE:

Jayne Fazio; 1053 Fordham Lane; Woodmere, N.Y. 11598.

AUCTION:

Easybeats	<u>Friday on My Mind</u>	UA	3588	M,SS
Astronauts	<u>Go-Go-Go</u>	RCA	3307	N,SS
Co-Go's	<u>Swim with the</u>	RCA	2930	N,SS
Gloria Jones	<u>Come Go with Me</u>	Uptown	5700	N,SS
Montage	<u>w/ Mike Brown</u>	Laurie	2049	N,SS
Searchers	<u>Take Me For What I'm Worth</u>	Kapp	1477	VG

WRITE:

Copher Broake; Box 122; Waquoit, Mass.; 02536.

AUCTION:

Bruce Johnston Band Surfers Pajama Party Del-Fi 1228 Mono/Mint Min. Bid: \$10-
Jan & Dean & The Satellites Design DLP 181 Stereo/Mint
Terry Knight & The Pack Lucky 11 9000 Mono, Mint
Rolling Stone Bound Volumes # 2 & 3, Excellent Condition; Min. Bid for each: \$20-
Beatles & Tony Sheridan; Titans; etc This is Where it all Began Metro 563
Mono/Mint Min. Bid: \$10-
Barbarians Laurie LLP 2033 Mono; VG
Curved Air Air Conditioning incl. Designs & Pictures in the Wax Mint

Write:

Bob Wilson; Fox 3071; Lawrence, Kansas; 66044.

AUCTION:

Rolling Stones Honky Tonk Women 45 w/Pic Sleeve G.
Also Have: Mick Jagger Interview w/Tom Donahue 4/71 on cassette
Friars Roast; Humphrey Bogart w/ Red Buttons; Maurice Chevalier etc;
1950's benefit, on cassette

WANTED:

Stones and Beachboys discographies. Also all types of Stones material: posters, mags, book etc. Will trade for above. Send lists.

WRITE:

Donald Noe; 1 Second Street; North Arlington, New Jersey; 07032.

AUCTION:

Beatles	Ed Rudy American Tour # II.	Almost New
Neil Young	L.A. Music Center 2-1-71. Black I.C. label	New
Die Beatles	Komm Gib Mir Deine Hand/Sie Liebt Dich German Odeon	Pic Sl. New
David Bowie	Space Oddity/Wild Eyed Boy...	Mercury 72949 New
Al Kooper	Hey Western Union Man	Col. 44811 " DJ
Al Kooper	Theme from The Landlord/Brand New Day	Col. 45179 " DJ

SET SALE:

The Beatles	<u>Meet the Beatles</u>	VJ 1062 Stereo-Bootleg	New	\$2.50
Roy Orbison	<u>Fastest Guitar Alive</u>	w/Frazetta Cover	Mint	\$3.30
Animals	<u>Animalization</u>	Stereo		\$3-
Animals	<u>Animalism</u>	"	Sealed	\$3-
Billy J. Kramer	<u>I'll Keep you Satisfied</u>	Mono	Sealed	\$3.50

Bill Haley & Comets: EP Birth of Boogie & 3 others-Brunswick 10101 German Fine PS

WANTED:

Yardbirds stereo LP's and rarities.

WRITE:

R. Haynes; P.O. Box 3237; N. Ft. Meyers, Florida; 33903.

WANTED:

The A&M Bootleg Album 1970 A&M Promo Double LP
Leon Russell Misty/Cindy A&M Promo
Leon Russell Xmas Card/Message to Dylan 1971 Xmas 45 Shelter
Also: Any unusual LP or Tape by Leon Russell

WRITE:

Amy Fairstone; 102-25 67th drive; Forest Hills, New York; 11375.

SET SALE:

Little Feat	<u>Dixie Chicken</u>	\$2.75
Family	<u>Anyway</u>	"
Kim Fowley	<u>International Heroes</u>	DJ
Ello	<u>No Answer</u>	DJ
Fanny	<u>Fanny Hill</u>	"
David Bowie	<u>Ziggy Stardust</u>	"
Dr. John	<u>Babylon</u>	"
Chuck Berry	<u>London Sessions</u>	"
Gary Glitter	<u>Gary Glitter</u>	"
CCS	<u>CCS (on Rak)</u>	"
Ronnie Hawkins	<u>Ronnie Hawkins</u>	SH \$2.25
Bill Haley	<u>Golden Hits (2 record set)</u>	DJ \$3.50
Moms Apple Pie	<u>Moms Apple Pie (Orig. Cover)</u>	\$3- (Sealed)
Terry Reid	<u>Terry Reid (Surface Noise)</u>	\$1.25
Nico	<u>Desertshore</u>	H \$2.75
Lou Reed	<u>Berlin</u>	DJ \$2.75
Them	<u>2 record set w/Van Morrison</u>	\$5-
Siren	<u>Siren</u>	H \$2.40
David Bowie	<u>Alladin Sane</u>	\$2.75
Joseph Byrd	<u>United States of America</u>	\$2.75

All LP's are Mint and in Stereo unless noted otherwise noted. Please add 25¢ postage for 1st LP, and 20¢ each for 2 or more LP's.

WANTED:

Concert Tapes from Joseph Byrd-United States of America. Will Trade LP's or Buy.

WRITE:

Collector; 4373 Wayside; Saginaw, Michigan; 48603.

AUCTION:

First Five are EP's w/ Glossy Pic. Sleeve. All New and Original release.
Pretty Things Rainin In My Heart/London Town/Sittin All Alone/Get a Buzz Font
Dave Dee, Dozy etc Loos of England/Over & Over/Nose for Trouble/All I want...
Eyes Immediate Pleasure/I'm Rowed Out/When the Night.../My Degeneration
(last song Who Parody) Mercury
Wayne Fontana & Mindbenders Game of Love/Since You've Been Gone/Shes Got the
Power/One More Time Fontana
Troggs Anywant You Want Me/Cant Control Myself/Cousin Jane/Gonna Make You
Creation Midway Down/Girls Are Naked Fontana
The Who Happy Jack/I've Been Away Polydor 246
Kinks Plastic Man/King Kong Reaction 010
Pretty Things Don't Bring Me Down/He'll Be Together Pye 17724
Troggs Little Girl/Maybe the Madman Fontana 503
Move Frontosaurus/Lighting Never Strikes Page 1 056
Move Tonight/Dont Mess Me Up RZ 3026
Please enclose an international reply coupon with all bids.

WRITE:

R.J. Careless; 30, Celia Heights; Rodmin; PL 31 1EH, Cornwall, ENGLAND.

WANTED:

Johnny Mathis Records Evie; Darlin I'll;
Sign of the Dove; & Whoever You Are I Love You
Also: The Young Americans presented by Johnny Mathis (Mercury LP)
I will pay all air-mail costs.

WRITE:

David Barnett; 17 Cayton House; Knapp Road; Bow; London, E. 3, ENGLAND.

AUCTION:

Evergreen Blueshoes	<u>Ballad of</u>	Amos Mint
Small Faces	<u>From the Beginning</u>	German Decca New
Duncan Browne	<u>Give me Take You</u>	Immediate VG
Traffic/Spencer David	<u>Here we Go Round the Mulberry Bush</u>	UA Mint
Seeds	<u>Seeds</u>	GMP New
Seeds	<u>Future</u>	GMP New
Sky Saxon Blues Band	<u>Full of Seed Blues</u>	GMP New
Them	<u>Them Again</u>	Parrot Mono Mint
Rockets	<u>Rockets</u>	coh White Whale New
Bon Preston	<u>Blue</u>	coh A&M New
Herd	<u>Lookin Thru You</u>	Fontana New
Small Faces	<u>There are but 4</u>	coh Immediate Fine
Freddie & The Dreamers	<u>See You Later Alligator</u>	British Reg. Z. New
Grapefruit	<u>Deep Water</u>	RCA new
Denny Belline & Rich Kids	<u>same</u>	RCA new
Herd	<u>Our Fairy Tale/Dont Want Our Loving to Die</u>	h Fontana Mint
Rip Chords	<u>HEY Little Cobra</u>	DJ yellow plastic Columbia New
Everly Brothers EP	<u>Dont Blame Me/Muskat/Lucille/Walk Right Back</u>	WB new
Carole King	<u>Might As Well Rain till Sept/NoBodys Perfect</u>	Dimension M
Manfred Mann	<u>My Name is Jack/There is a Man</u>	Mercury New
Hollies	<u>Elevated Observations/Do the Best You</u>	Epac Epic VG
Bob Seger & Last Heard	<u>Heavy Music pts 1 & 2</u>	Cameo Play Mint
Bobby Goldsboro	<u>Honey (Sung in Italian)</u>	Pic Sl UA Mint

All LP's are Stereo, except where noted.

WRITE:

Gary Rosenowitz; 902 East 56th street; Brooklyn, NY; 11234.

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45 TEDDY BEARS "Wonderful Lovable You"/"Till You're Mine" Dore 520
 45 PHIL HARVEY "Bumbershoot"/"Willy Boy" Imperial 5583
 45 PARIS SISTERS "He Knows I Love Him Too Much" Gregmark 10
 45 PARIS SISTERS "Let Me Be The One"/"What Am I To Do" Gregmark 12
 45 PARIS SISTERS "Once A While Ago"/"Yes I Love You" Gregmark 13
 45 RAY PETERSON "Sweet Little Kathy"/"You Didn't Care" Dunes 2004
 45 RAY PETERSON "I Could Have Loved You"/"Why Don't ..." Dunes 2009
 45 CASTLE KINGS "You Can Get Him Frankenstein" Atlantic 2107
 45 BLACKWELLS "Love Or Money"/"Big Daddy & The Cat" Jaime 1179
 45 BLACKWELLS "I'll/You Took Advantage Of Me" Jaime 1199
 45 CREATIONS "The Bells"/"Shang Shang" Jaime 1197
 45 GENE PITNEY "Every Breath I Take"/"Dream For Sale" Musicor 1011
 45 CARLA THOMAS "I Love You Like I Love My Very Life" Stax 0080
 45 BILLY STORM "Sweet One"/"When You Dance" Atlantic 2098
 45 BILLY STORM "Honey Love"/"A Kiss From Your Lips" Atlantic 2112
 45 NINO TEMPO & APRIL STEVENS "Whispering"/"Twinkle Dee" Atco 6281
 45 JOHNNY NASH "World Of Tears"/"Some Of Your Lovin'" ABC 10181
 45 BOBBY SHEEN "How Many Nights .../How Can We Ever Be ... Liberty 55459
 45 TONY & JOE "Where Can You Be" ERA 1083
 45 TIMOTHY HAY "That's What Girls Are Made For" RCA 7945
 45 EMIL O'CONNOR "Some Of Your Loving" Columbia 42617
 45 RAY SHARPE "Hello Little Girl" Carex 203
 45 CANDY & THE KISSES "Soldier Boy Of Mine" Cameo 355
 45 DUCANES "I'm So Happy"/"Little Did I Know" Gold Disc 3024
 45 OBREY WILSON "Hey There Mountain"/"Say It Again" Liberty 55483
 45 TERRY DAY "Be A Soldier"/"I Love You Betty" Columbia 42678

LP GENE PITNEY "Many Sides Of Gene Pitney" Musicor 3001
 LP THE BLOSSOMS "Shockwave" Lion 1007
 LP THE CRYSTALS "He's A Rebel" Philips PHLP 4001
 LP THE CRYSTALS "Greatest Hits" Philips PHLP 4003
 LP LENNY BRUCE "Out Again" Philips PHLP 4010
 LP TINA TURNER "River Deep - Mountain High" Philips SLP 4011
 45 DARLENE LOVE "He's A Quiet Guy"/"Stumbled & Fell" Philips 123
 45 DARLENE LOVE "Christmas"/"Winter Wonderland" Philips 125
 45 RIGHTEOUS BROTHERS "Hung On You"/"Unchained Melody" Philips 129
 45 THE RONETTES "I Can Hear Music"/"When I Saw You" Philips 133
 45 TINA TURNER "I'll Never Need More Than This" Philips 135
 45 TINA TURNER "A Love Like Yours"/"I Idolize You" Philips 136
 45 THE CRYSTALS "I Wonder"/"Little Boy" London-Philips 9852
 45 VERONICA "So Young"/"Larry L." Phil Spector Records #1
 45 BONNIE JO MASON "I Love You Ringo"/"Beatle Blues" Annette 1000
 45 GENE TOONE & THE BLAZERS "You're My Baby"/"Jose" Annette 1001
 45 FLORENCE DE VORE "We're Not Old Enough"/"Kiss Me Now" Phi-Dan 5000
 45 BETTY WILLIS "Act Naturally"/"Soul" Phi-Dan 5001
 45 BONNIE & THE TREASURES "Home Of The Brave"/"Our Song" Phi-Dan 5005
 45 AL DELORY "Yesterday Traffic Jam" Phi-Dan 5006
 45 THE LOVELITES "When I Get Scared"/"Malady" Phi-Dan 5008
 45 THE IKETTES "What Cha Gonna Do"/"Down Down" Phi-Dan 5009
 45 THE SUGARPLUMS "Lover's Wonderland"/"Sugarplum Blues" Phi-Dan 5010
 45 DICK & DEE DEE "Some Things Just Stick In Your Mind" Warner Bros. 5627
 45 THE HERD "So Much In Love" Parlophone R 5413
 - TRIALS OF OZ Cast "Schoolboy Blues" Broadway Play
 - ROLLING STONES "Reelin' and a Rockin'"
 - ROLLING STONES "Tracks Of My Tears"
 LP ROLLING STONES "Sticky Fingers" LP from Spain
 45 THE APPLEJACKS "Like Dreamers Do" Decca F 11916
 45 TOMMY QUICKLY "Tip Of My Tongue"/"Heaven Only Knows" Piccadilly 7N35137
 45 THE STRANGERS W/ MIKE SHANNON "One And One Is Two" Phillips BF 1335
 - MAYNELL WILSON "Baby"
 EP WALL'S ICE CREAM CO PROMO. "Storm In A Teacup" - Iveys
 45 THE IVEYS "No Escaping Your Love"/"Dear Angie" Apple 14
 45 BILLY PRESTON "My Sweet Lord"/"Long As I Got My Baby" Apple 29
 LP RINGO STARR Radio Station Advance Mix Promo Acetate LP "Kingo" Apple LP
 LP THE BEATLES "Sing Along With The Beatles" Tower ST 5000
 LP THE FUT "Have You Heard The Word" Beacon 166
 45 PETER COOK & DUDLEY MOORE "L. S. Bumble Bee"/"The Bee Side" Decca F 12551
 LP GEORGE MARTIN "Instrumental Versions Of The Hits" United Artists 6420
 LP ASHTON, GARUNER & DYKE "Capitol SMAS 862
 LP JEFF BARRY A & M 4393
 LP GERRY COFFIN Adelphi 4102
 45 BARRY MANA ABC 10237
 45 BARRY MANA "Who Put The Bomp"/"Love True Love" Red Bird 10-015
 LP PETE ANDERS "Talk To Me Baby" Family Productions 2705
 45 RODDIE JOYS "Come Back Baby" Red Bird 10-021
 LP THE BUTTERFLYS "I Wonder" Red Bird 10-016
 LP RED BIRD ARTISTS "Red Bird Goldies" Red Bird 20-102

RICHARD NUZUM 2470 TEMPLE DRIVE WINTER PARK, FLORIDA 32789

45 THE RAINDROPS "That Boy John" Jubilee 5456
 45 CAROLE KING "It Started All Over Again" Dimension
 45 CAROLE KING "He's A Bad Boy" Dimension 1009
 45 THE COOKIES "King Of Hearts" Dimension
 45 THE COOKIES "Foolish Little Girl" Dimension
 45 LITTLE EVA "Let's Start The Party Again" Dimension
 LP Dimension Artists "Dimension Dolls Vol 1" Dimension 6001
 LP WILLY DIXON "Blues" Bluesville 1003
 LP WILLY DIXON "I Got The Blues" Ovation QD 1433
 LP JACK NITZSCHE "Hits Of The Beatles" Reprise S 6115
 LP BILLY PRESTON "Club Meatin'" Capitol ST 2607
 LP LARRY WILLIAMS "Specialty 2109
 LP THE GTO's "Reprise S 6390
 LP MARILYN MONROE "Movietone 72016
 LP MAE WEST "Permanent Damage
 45 FATS DOMINO "Wild Christmas" Decca or Tower
 45 SWEET THURSDAY "Everybody's Got Something To Hide Except Me
 45 NICKY HOPKINS "Get My Monkey" Reprise Label
 45 RITCHIE VALENS "Getting It Together" Tetragrammaton 1512
 45 RITCHIE VALENS "Mr. Pleasant" Decca 32139
 45 RITCHIE VALENS "Little Girl"/"We Belong Together" Del Fi 4117
 45 RITCHIE VALENS "In A Turkish Town"/"That's My Little Suzie" Del Fi

PICTURE SLEEVES WANTED FOR THE FOLLOWING RECORDS

45 THE BEATLES "Can't Buy Me Love" Capitol 5150
 45 THE BEATLES "A Hard Day's Night" Capitol 5222
 45 THE BEATLES "I'll Cry Instead" Capitol 5234
 45 THE BEATLES "Yesterday" Capitol 5498
 45 THE BEATLES "Hey Jude" Apple 2276
 45 THE BEATLES "Get Back" Apple 2490
 45 THE BEATLES "Something" Apple 2654
 45 BLACK DYKE MILLS BAND "Thingumbob" Apple 1800
 45 MARY HOPKIN "Those Were The Days" Apple 1801
 45 JACKIE LOMAX "Sour Milk Sea" Apple 1802
 45 THE IVEYS "Maybe Tomorrow" Apple 1803
 45 TRASH "Road To Nowhere" Apple 1804
 45 JAMES TAYLOR "Carolina On My Mind" Apple 1805
 45 JACKIE LOMAX "New Day" Apple 1807
 45 TRASH "Golden Slumbers" Apple 1810
 45 RADHA KRISHNA TEMPLE "Hare Krishna" Apple 1811
 45 HOT CHOCOLATE BAND "Give Peace A Chance" Apple 1812
 45 BILLY PRESTON "Everything's All Right" Apple 1814
 45 BADFINGER "Come and Get It" Apple 1815
 45 BILLY PRESTON "All That I've Got" Apple 1817
 45 JACKIE LOMAX "How The Web Was Woven" Apple 1819
 45 BADFINGER "No Matter What" Apple 1822
 45 MARY HOPKIN "Que Sera Sera" Apple 1823
 45 DORIS TROY "Jacob's Ladder" Apple 1824
 45 GEORGE HARRISON "My Sweet Lord" Apple 2995
 45 PAUL MCCARTNEY "Another Day" Apple 1829
 45 JACKIE LOMAX "Sour Milk Sea" Apple 1834
 45 PAUL MCCARTNEY "Uncle Albert - Adm. Halsey" Apple 1837
 45 YOKO ONO "Mrs. Lennon" Apple 1839
 45 JOHN LEMMON "Imagine" Apple 1840
 45 BADFINGER "Day After Day" Apple 1841
 45 MARY HOPKIN "Water, Paper & Clay" Apple 1843
 45 BADFINGER "Baby Blue" Apple 1844
 45 CHRIS HODGE "We're On Our Way" Apple 1850
 45 ELEPHANT'S MEMORY BAND "Liberation Special" Apple 1854
 45 MARY HOPKIN "Knock Knock (Who's There)" Apple 1855
 45 WINGS "Hi Hi Hi" Apple 1857
 45 CHRIS HODGE "Goodbye Sweet Lorraine" Apple 1858
 45 YOKO ONO "Death Of Samantha" Apple 1859
 45 PAUL MCCARTNEY "My Love" Apple 1861
 45 GEORGE HARRISON "Give Me Love" Apple 1862
 45 YOKO ONO "Woman Power" Apple 1866
 45 BADFINGER "Apple Of My Eye" Apple 1867
 45 PAUL MCCARTNEY "Live & Let Die" Apple 1863
 45 PAUL MCCARTNEY "Helen Wheels" Apple 1869

WANTED: OTHER

Apple Record releases in Japan & Europe not issued in U.S.A.
 Mary Hopkin "Those Were The Days" in Spanish, Italian, German, Japanese, & French
 Addresses of Mail Order Record Dealers in Germany, Spain, & Japan or any individual
 who will act as buyer & mail records from those countries.
 Original Apple Record Promo LP of "Get Back LP produced by George Martin"

RICHARD NUZUM 2470 TEMPLE DRIVE WINTER PARK, FLORIDA 32789

RECORDS WANTED

WANTED: I will buy or trade for any of the items below, in nice condition only.

Jean Luc Ponty: Plays Frank Zappa (King Kong) WP
 Dali in Venice: London (Dialogue etc on Dali)
 The Deviants: singles or related offshoot groups
 Brigitte Bardot: Sings Phillips
 Beatles: My Bonnie LP MGM; Tell All VJ; vs. 4 Seasons VJ; See My AUCTION list on p. 111
 Songs Pix Stories VJ; Ed Rudy except #11;
 Original Butcher Cover.
 Monty Rock: any LP or Single
 Mothers of Invention: Big Leg Emma/Why dont you do me right
 Capt Beefheart & Co.: Either or Both A&M singles
 Tiny Tim: any 45 on Vic-Tim except White Xmas
 Mino Rota: Theme from "Sattirycoon" UA
 Stooges: 45's on Elektra or Col (Except "I Feel Alright")
 Nico: any 45, especially In Not Sayin-UK Immediate
 Paul McCartney: Promo LP for RAM.
 Also: Want any sort of promo material, ads, pix etc on Zappa; Mothers;
 GTO's; Early Alice Cooper; Beefheart; Wild Man Fischer; & Bizarre folk.
 Same Wants: on Nazz; Rundgren; Stooges; Nico; Bonzo's (& Spinoffs).
 Anything: records, pix, etc on Kim Fowley. (artist, producer, writer etc).
 CONTACT: BRIAN KINCHEY; 6609 Biddulph Road; Cleveland, Ohio; 44114/USA.

SET SALE & AUCTION:

Delaney Bramlett Liverpool Lou GNP Crescendo 339 DJ N \$2.25
 Hellions Shades of Blue (Mason-Capaldi) Kapp 649 DJ N \$2.25
 The Wallers Out of our Tree Etiquette 26 VG+
 Paul Jones Love Me, Love My Friends UK HMV 3602 M
 Silly Surfers Music to make Models By* (Haskell & Usher songs) Hairy 101 G-
 Brownsville Station Palladium 1004 M S * (No cover on Silly Surfers LP)
 Joanie Sommers Johnnie Got Angry M WB 1278 VG+
 Remains same S Epic 26214 M-
 Autosavage same S RCA 3940 VG
 Jan & Dean Pop Symphony #1 M Liberty 3414 M-
 Liverpool Today---Where it All Began M Capitol 2544 Fine
 Bruce Johnston Surfing Band Surfers Palama Party Del-Fi 1228 M, New
 (also same as above copy without cover) M-
 Asylum Choir Look Inside S Smash 67107 M
 Standells In Person at PJ's M Liberty 3384 M
 Bib Brother & Holding Company S Mainstream 6099 Fine
 Zoot Money's Big Roll Band At Klook's Klook S Epic 26241 Fine+
 Ivy League Tossin & Turnin S Cameo 2000 M-
 The Meg-Tugs Surfers Holiday S (w/Steve Marcus) Pa,ily 552 M-
 Swinging Blue Jeans Hippy Hippy Shake Imperial 9261 M-
 Shadows Surfing With S (w/Steve Marcus) Pa,ily 552 M-
 Toads same (from Cincinnati) Rite Records Fair
 TV Record Hop: RCA 1807 VG+ (a circa 1958 anthology on new RCA artists;
 including 2 track by Ellie Gaye (Ellie Greenwich)- with regional packaging-
 this one from KFDA-TV, Amarillo Texas.
 Freddy & Dreamers In telling you Now Tower 5003 Fine
 WRITE: Aaron Fuchs; 34-27 204th street; Bayside, N.Y.; 11361.

RECORD Auction

The following singles are being sold for auction. Bidding closes one month after publication of this issue of TRM.
Bill Small, Audio Center, BGSU Library, Bowling Green, Ohio 43403.

ARTIST	TITLE	LABEL	COND
Joe Cocker (dj)	Marjorine/New Age of the Lily	A&M 928	G
Tyrannosaurus Rex (dj)	Debra / Child Star	A&M 955	M
Move coh	Yellow Rainbow / Something	A&M 966	G
Beatles	Ain't She Sweet / Nobody's Child	Atco 6308	G
Ginger Baker's Air Force	Man of Constant Sorrow (dj-st./mono)	Atco 6750	M
Beau Brummels	Good Time Music / Sad Little Girl	Autumn 24	VG
Misc Machine (dj)	Advise and Consent / Mother Nature	Bell 764	M
Syndicate of Sound	Rumors / The Upper Hand	Bell 646	M
Terry Knight	Dirty Lady / Come Home Baby	Cameo 495	M
Keith Relf coh	Shapes In My Mind / Blue Sands ***	Cap. (Can.)	VG
Terry Knight	Lullaby / Such A Lonely Life	Capitol 2409	VG
Knickerbockers	Just One Girl / Chapel In the Fields	Challenge	G
Keith Relf	Mr. Zero / Knowing	Columbia (UK)	VG
Paul Revere & Raiders	SS 396 / Corvair Baby (Chevy ads)	Columbia 262	VG
Montanas	Hey Diddle Diddle / Let's Get Sentimental	Decca	M
Move	Hear the Grass Grow / Wave the Flag...	Deram (French)	VG
Carole King	Might As Well Rain Till September / Nobody's Perfect	Dimension	G
Flamin Groovies (dj)	Rockin Pneumonia & B W Flu / First One's Free	Epic 10507	M
Gun (dj)	Long Hair Wildman / Drown in the River	Epic 10593	M
Yardbirds	Ha Ha Said the Clown / Tinker Tailor	Epic 10204	G
Troggs coh	Cry If You Want To/ Something About You	Fontana 1622	G
DD,B,MZ coh	Bend It / She's So Good	Fontana 1559	G
Mouse & the Traps	Cryin Inside / You Just Can't Win	Fraternity	G
Montanas	Run to Me / You're Making a Mistake	Independence	M
Montanas	Heaven Help You / Round About	Independence	M
John Sebastian	She's A Lady / Room Nobody Lives In	Kama Sutra	M
Dave Berry	Don't Gimme No Lip Child/Crying Game	London 9698	G
Nashville Teens	Devil In Law / Find My Way Back Home	London 9736	M
Terry Knight & the Pack	How Much More Have I Got to Give / I've Been Told	Lucky 11 225	VG
Mark Farnar	Down In the Valley/ I Got News For You	Lucky 11 352	M
Beatles (vol)	The Saints / My Bonnie	MGM 13213	VG
Gene Pitney	That Girl Belongs to Yesterday (comp. Jagger/Richard) / Who Needs It	Muscor 1036	G
Jan Berry (vol)	Mother Earth / Blue Moon Shuffle	Ode 66023	M
Kim Fowley (dj)	Thunder Road / Born to Make You Cry	Orig Sound	VG
Hollies	Ain't that Just Like Me/What's Wrong	Parlophone	VG
Montanas	You've Got To Be Loved/Difference of Opinion	Pye (Canada)	VG
King Bees (dj)	Hardly Pt. 3 / Lost In the Shuffle	RCA 8979	G
Love (vol)	Curly / This Time Tomorrow	RZ 3021 (UK)	G
Left Banke	Pretty Ballerina / Lazy Day	Sash 2074	VG
Rick & the Raiders	What Can I Do / I Know I Love You	Sonic 76234	M
(early McCoy's w/ Rick Derringer/cum/Zehring)	Shake / From Way Out to Way Under	Team 520	G
Shadows of Knight	Arnold Layne / Candy & a Currant Bun	Tower 533	VG
Pink Floyd	Bacon Pat / The Rains Came	Tribe 8314	M
Sir Douglas Quintet	Someday Someday / Why	WB 5665	M
Shindogs	One Too Many Mornings/ Twenty Times	Valiant 730	M

The following LPs are being sold for auction. Bidding closes one month after publication of this issue of TRM.
Bill Small, Audio Center, BGSU Library, Bowling Green, Ohio 43403.

ARTIST	TITLE	LABEL	COND.
Nerry Go Round coh	Lovely Woman / Live	A&M 4732	S M
Adam Faith		AM 0005	M M
Buffalo Springfield	(inc. "Baby Don't Scold Me")	Atco 33-200	M M
Chris Farlowe & the Thunderbirds		Col 2593	M M
Millennium coh	Begin	Col 9663	S M
Grapefruit coh	Around	Dunhill 050	S M
Suite Steel coh	Pedal Steel Gtr. Album	Elektra 074	S M
(w/ Buddy Emmons, Red Rhodes, Sneaky Pete, Rusty Young, Clarence)			
Beach Boys	Biggest Beach Hits	Era 405	S M
Sonics coh	Boom	Etiquette	S M
Herd coh	Lookin Thru You	Fontana	S M
Ambrose Slade coh	Ballzy	Fontana	S M
Seeds coh	Future	GNP 2038	S M
Humble Pie	Safe As Yesterday	Immediate (US)	S G
Swinging Blue Jeans	Hippy Hippy Shake	Imperial	S M
The Hitmakers		Jorden 7005	M M
(w/ Kingsmen, Raiders, Ian Whitcomb, Don & the Goodtimes)			
Sonics coh	Introducing	Jorden 7007	S M
Soundtrack coh	Ultra Violet's Hot Parts	Kama Sutra	S M
(w/ Steve Martin, Montage, Bert Summer)			
Montage		Laurie 2049	S M
Idle Race	Birthday Party	Liberty 7603	S M
Idle Race	Second Album (slt. cover tear)	Liberty (UK)	S M
Soundtrack (Paul McCartney)	The Family Jay	London	S M
Soundtrack (Yardbirds)	Blow Up (inc. "Stroll On")	HGH 4447	S M
Soundtrack (Byrds)	Don't Make Waves	HGH 4483	S M
David Hemmings	Happens	HGH 4490	M M
(w/ McGuinn, Clark, Hillman)			
Freddie & the Dreamers	Do the Freddie	Mercury	S M
Misc Machine	Talk Talk	Orig. Sound	S M
Troggs	Mixed Bag	Page One 012	S M
Astronauts	Orbit Kampus	RCA 2703	S M
Astronauts	For You From Us	RCA 3339	S M
Astronauts	Down the Line	RCA 3454	S M
Sagittarius	Blue Marble	Together	S M
Byrds, Dillards, Canned Heat	Early LA	Together	S M
Them (w/out Morrison)	Now and Them	Tower 5104	S M
Chocolate Watch Band	Inner Mystique	Tower 5106	S M
Soundtrack (Traffic/Spencer Davis)	Here We Go Round Mulberry Bush	UA 5175	S M
Soundtrack (Steve Miller Band/Quicksilver)	Revolution	UA 5185	S M
Buckingham	Kind of a Drag	USA 107	M M
Groundhogs	Scratching the Surface	World Pacific	S M

Write: Bill Small, Audio Center, BGSU Library, Bowling Green, Ohio, 43403

AUCTION

AUCTION: Sealed unless graded-postage/insurance extra-only winners notified

Bagatelle	1LP, M. Saturday (Tom Wilson Producer) ABC 647 stereo (H)
The Beach Boys	Surfin' Safari (split one side) Capitol 1808 mono (G+)
Jimmy Cliff	Can't Get Enough Of It Veeep 16536 stereo
Daughters of Albion	SAKE (Leon Russell producer) Fontana 67586 stereo (H)
Spencer Davis Group	With Their New Face On U.A. 6652 stereo
Five Americans	Western Union Abnak 1967 mono
Kim Fowley	Love Is Alive And Well (M-) Tower 5080 duophonic (H)
" "	Born To Be Wild (M) Imperial 12413 stereo
" "	Outrageous Imperial 12423 stereo
" "	Good Clean Fun Imperial 12443 stereo
Wynder K. Frog	Out Of The Frying Pan U.A. 6695 stereo
Groundhogs	Scratching The Surface (VG+) World Pacific 21892 stereo
The Herd (H)	Looking Through You (Peter Frampton) Fontana 67579 stereo
The Hullabalooos	SAKE Roulette 25297 mono (H)
The Idle Race	The Birthday Party (M) Liberty 7603 stereo
Jan & Dean & Others	The Heart & Soul Of Jan & Dean Design 181 (fake) stereo (2 1/2" split on seam)
Jan & Dean	Folk & Roll Liberty 7431 stereo
Billy J. Kramer	I'll Keep You Satisfied Imperial 9273 mono
The Leaves	Hey Joe Mira 3005 stereo
The Left Banke	Too Smash 67113 stereo (H)
The Liverpool Kids	Beatle Mash (She Loves You) Palace 777 mono
The Mad Lads	In Action Volt 414 mono (H)
The Merry-Go-Round	SAKE (Emitt Rhodes Group) A&M 4132 stereo (H)
The Mesmerizing Eye	Psychodelia Smash 67090 stereo (H)
Montage (PARE)	SAMF (Mike Brown Keyboards/producer) Laurie 2049 stereo (H)
Mortimer	SAKE Phillips 600-276 stereo (H)
Billy Preston	Most Exciting Organ Ever Vee Jay 1123 stereo (H)
P.J. Proby	Phenomenon Liberty 7515 stereo
The Katties	Greatest Hits (M+) Mercury 61127 stereo (H)
The Ronettes	Featuring Veronica Colpix 486 mono
The Royal Guardsmen	Return Of The Red Baron Laurie 2039 mono
Mitch Ryder/Pet.Wheels	Breakout New Voice 2002 stereo (H)
" " / " "	Sock It To Me New Voice 2003 stereo (H)
Mitch Ryder	Sings The Hits New Voice 2005 stereo (H)
The Seachers	The New Seachers LP Kapp 1412 mono
Soundtrack (Quicksilver-Steve Miller-Mother Earth)	Revolution U.A. 5185 stereo
Status Quo	Messages From The Status Quo Cadet Concept 315 stereo (H)
V.A. (Avanties-Underbeats-Accents)	Big Hits From Mid-America Vol.1 Soma 1245 mono
V.A. (It's A Beautiful Day-Tripsichord Music Box-Indian Puddin' & Pipe-Black Swan)	(STEREO) Fifth Pipe Dream Vol. 1 (M/1 skip) San Francisco Sound 11680
WANTED: TRADE: no less than Very Good condition - write first (all albums)	
The Beach Boys	Little Deuce Coupe & others Capitol 11998 mono only
Gary U.S. Bonds	Quarter To Three & others Legrand 3001
Freddy Cannon	any Swan album & others
Lou Christie	SAKE
Fats Domino	any Imperial & other albums
Lee Dorsey	Ya-Ya & others
Lee Dorsey	SAKE (?) Sphere Sound
The Fantastic Baggies	Tell Em I'm Surfin
Wilbert Harrison	Kansas City & others
Jan & Dean	pre & post Liberty (true stereo or mono only)
Jan & Dean	Golden Hits (& others in stereo) Liberty 3248 mono
Jerry Lee Lewis	first Sun album
Del Shannon	first album & others
Huey "Piano" Smith	Ace albums
The Turtles	It Ain't Me Babe & others White Whale (stereo)
CONTACT: S. Dennis Doty - 16561 Beaverland - Detroit, Michigan 48219	

AUCTION

Animalization	MCM SF 4394 New
Co...To...To	RCA LSP 3307 Mint
Travelin' Man	RCA LPM 3373 Mint
Surfin' With	RCA LSP 2760 New CCH
Crazy World Of	Atlantic SD 8198 New CCH
Give Me Take You	Immed. 212 52012 New CCH
The Beatie Boat	Coronet CX 212 New
Forty Blue Fingers	Epic 21 26414 New Coh
Ready to serve	
Psychotic Reaction	Double Shot DSM 1001 New
In A Man	UA UAS 6589 New
Gimme Some Lovin	UA UAS 6578 "
Get Away	Imp. LP 12331 New
Yeh Yeh	Imp. LP 12282 "
Solo LP	MGM E 4459 New
On Stage With	VJ VJ 1154 Mint
Perry Cross the Mersey	UA UAS 6387 New
The CG Thing	RCA LSP 3954 New Coh
Around	Dunhill DS 50050 New Coh
Deep Water	RCA LSP 4215 New Coh
Lookin Thru You	Font. SRP 67579 New Coh
(Paul Williams Group)	Reprise 6311 New Coh
Same	Col. CS 9792 New Coh
Same	Dunhill DS 50072 New Coh
Meet Batman	Lib. LRP 3444 New
Same	MCM SE 4586 New Coh
Kontroversy	Reprise RS 6197 New
Eve of Destruction	Dunhill D 50003 New Coh
Begin	Col. CS 9663 New Coh
Truly Fine Citizen	Col. CS 9912 New Coh
On Tour	Font. SRP 67568 New
Winchester Cathedral	Font. SRP 67560 New
Action	Cameo SC 2006 Mint
Same (with Keith Relf)	Elektra EKS 74068 New
Hear! Hear!	Merc. SR 60914 New
Same	Buddah SKS 6002 New Coh
Same	Colussus CS 1000 New
Introducing	Jorden JRLS 7007 New Coh
Then	Happy Tiger HT 1004 New
Battles of the Bands	White Whale WWS 7118 New
Odessey & Oracle	Date TES 4013 New

WRITE: Bob Rhoads, 426 Chesnut Street, West Reading, PA., 19602.

Singles

Mick Ronson
Lulu
David Bowie

Love Me Tender/Only After Dark
Man who Sold the World/Watch that Man
Rebel Rebel/ Queen Bitch

(E)RCA ABPO 0212
(E)Polydor 2001- 490
(E)RCA LPBO 5009

Three from the Bowie stable this time. Bowie guitarist Mick Ronson makes his first solo record since his group Ronno in 1971. Both tracks from the forthcoming album, Ronson tackles Elvis Presley's hit "Love me Tender". It's treated to a grand, high royalty style, which seems to go nowhere. It's grandiose, with the piano fills and trills abounding, but it's too campy and non-sincere for my tastes. The flip is a heavy Beck induced rock song, similar to Ronno, which has a Bowie type feel and arrangement to it---especially the vocal.... This would have done better as the 'A' side.

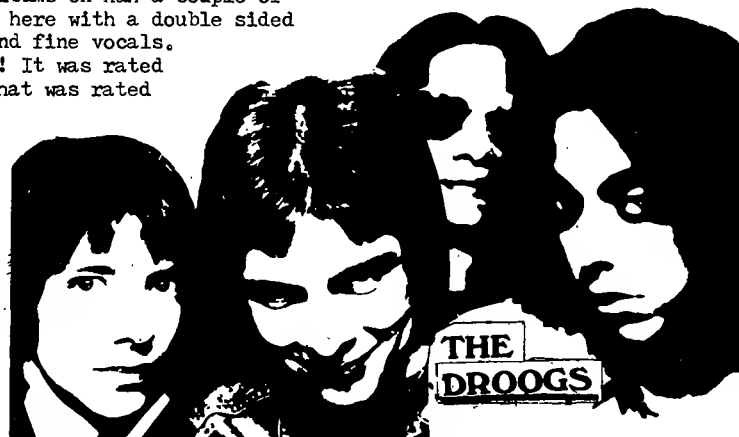
Meanwhile Lulu returns to the charts with a two sided smash arrnaged and produced by Bowie & Ronson. "The Man Who Sold the world" is reminiscent of Bowie circa Hunky Dory, with sax prominent. There's a choppy rhythm throughout, and good backup vocals. "Watch That Man" features Ronson's powerful guitar, and overall the record gives off a good rock sound---Lulu extends herself a bit, but both sides are interesting and worth hearing---especially for you Bowie fans...

The center of attention here, David Bowie, has released what was hyped as his first "written especially for a single" release since "Jean Genie" some time ago. Its a straightfoward rock song, with its influence coming mainly from the NY rock sound of Lou Reed and the NY Dolls. It's catchy, with 1960's bits thrown in, and has to grow on you---For a guy who 'retired' some time ago,Bowie's been pretty busy churning out those hits, but it seems a shame that the B side here is just an old album track....

Earthquake
The Droogs

Mr. Security/(Sitting in the Middle of Madness) Beserkly 5734(A)
Set My Love on You/I'm Not like Everybody Else Plug n Socket 002 (A)

Earthquake is a California based band who had two albums on A&M a couple of years ago. They've been playing continuously since, and return here with a double sided rocker on their own label. "Mr. Security" has a catchy riff and fine vocals. It recently even made "Rate the Record" on American Bandstand! It was rated highly, I think 85% & 90%, but lost out to some soul record that was rated 95% by both listeners!!! Anyway, my favorite is the flip, which combines a strong polished rocking club sound with the Rolling Stones. Fine chorus too, and both sides showcase great guitarrring and drumming. This is a group to watch. For a copy of Earthquake's latest platter, send \$1.25 to: 1199 Spruce Street; Berkeley, Calif.; 94707.



With everybody and their mother drooling about "punk-rock" these last few years, it's taken the Droogs to bring it out of the closet and onto vinyl. "Set My Love On You", an original by group members Rich Albin and Roger Clay, doesn't hit you at first, but after a few spins becomes quite irresistible. Excellent vocals in the Sean Bonniwell vein, and a great hook chorus. The flip is a good version of a great song, Ray Davies' "I'm not Like Everybody Else". The Droogs have a great future, and my only suggestion would be for them to get a bit heavier on record. If you want a copy of the Droogs' 45, send \$1.25 to Buckshot Records; PO Box DH; Panorama City, Calif.; 91402.

ENGLISH NOTES:

Interesting to note how many of the sixties stars are coming back---The list is really endless what with Peter Noone, Lulu, Shane Fenton, the Sarstedts, et al. Latest to join the bandwagon are Adam Faith (Leo Sayer's manager), and none other than Keith West!!! Keith already has two new singles out, within the space of two months, and we will have a special review next issue. Also coming next issue: Marcus Hook Roll-Band return!!!The Kinks issue yet another non-LP single!!! Sparks try for the big time; and our friends the Jook keep on coming with two newies! Speaking of the Jook, they've just been signed to backup the British Sweet tour, so perhaps they will finally burst onto the charts. Their next single is rumored to be a 1974 mod classic---the working title of which is: "Bish, Bosh, Bash". Not exactly as original as Creation's "Biff, Bang, Pow!", but a great move nonetheless...

Battle of the Demo Tapes # 2: The Brats:

The Brats are a New York group who have been steadily building a following, and improving musically, over the last year and a half. The addition of a fifth member, lead guitarist Anton Pimpf, helped to tighten up the group which also includes Keith Ambrose (v); Rick Rivets (g); David Leeds (b); and Sparky Donovan (d). Their demo tape is currently making the rounds of record companies, and it does show a lot of potential. "Qualude Queen" is basically a simple hard 'n heavy rock song with a good riff, but it goes on too long. The next song, "Criminal Guitar" intersperses slow, powerfully emotive verses with driving choruses. Lyrically strong, "Criminal Guitar" talks about the days when "rock 'n roll is against the law"---The Brats are one of the few N.Y. groups who carry slow songs like "CG" with any class. "Be a Man" hurtles headlong into Dolls inspired rock 'n roll---the piano fills and background vocals work nicely, and this song would be a good choice for a single. The closing "Seventeen" is the Brats tribute to the Bonzo Dog Band, the Dolls' "Seven Day Weekend", and Brownville Station's "My Boy Flatop", all rolled into one. These closing two songs are both excellent, and show that the Brats have a lot of varied influences which have helped make them one of the most inventive and balanced of the N.Y. groups. If they can continue to progress, commercial recognition can't be far away.



Postscript to last issues Demo Review: The Dictators are on the verge of signing with Epic records, and an album is scheduled for release in the fall---Watch for it!

Coming Next Issue: The Flamin Groovies!!!

Bobbie McGee
Blue Ash
Chris Hodge

Rock n Roll People/Piece of the Action
Anytime at All/She's so Nice
MY Linda/Get Your Rocks off Baby

EMI 3759 (A)
Mercury 73455 (A)
RCA LPBO 5003 (A)

Bobbie McGee is an English lass who is trying to cash in on the new British pop revival. She's gotten the nickname "Gladys Glitter" for her antics rivaling those of Gary Glitter. Musically she doesn't have too much to offer here. "Rock n Roll People" is a combination of things from various Sweet and Suzi Quatro records, but nowhere as good. It's rather repetitive too...

It's about time Mercury released this as a single. Off of Blue Ash's lone album (No More, No Less), "Anytime at All" is energetic and inventive. It doesn't try to copy or imitate the original, yet it doesn't try to re-arrange the song so its value is lost. Despite a couple of riffs similar to Alice Cooper and Raspberries, it holds up well. A long shot for a hit. For you Blue Ash Collectors, also note that the flip is not on their album. "She's so Nice" shows off Blue Ash's more melodic harmonic end, while not languishing into anything too laid back. Hopefully, Blue Ash will continue to push on, and I'm looking forward to their second album.

Chris Hodge, as you will remember, had the unfortunate luck of signing to Apple just when they began to lose interest in outside artists. His first Apple release was promoted heavily, and saw some action, but by the time the second one was out, no help was available. Now he re-surfaces on RCA with producer Ken Scott handling the boards. "My Linda" is a good commercial record with strong doses of David Bowie and The Rolling Stones present. Ken Scott, was co-producer with David Bowie of Hunky Dory & Ziggy Stardust, so the Bowie-similarity is allowed... There's some of "Bolero" thrown in the middle, and then back into the main theme. The flip, "Get Your Rock Off Baby", is a rather plain (tho energetic) rocker very similar to the Stones' "Honky Tonk Women". Incidentally Chris Hodge, (who has the added tag now of "The Sunshine Kid" included after his name), has another single out in England, "Beautiful Love" b/w "Sweet Lady From The Sky", also on RCA. Hodge has always been promoted as "a face", but like Rick Springfield, also has a lot of musical merit. A good album would be an interesting item to hear.

T. Rex
Marc Bolan & T. Rex
Wizzard
Roy Wood

Truck on Tyke/Sitting Here
Teenage Dream/Satisfaction Pony
I wish it could be Christmas Every Day/Rob Roy's Nightmare
Forever/Music to Commit Suicide By

(E) Marc 6
(E) Marc 7
(E) Harvest 5079
(E) Harvest 5078

Bolan's been getting all too predictable and boring the last year or so. "Truck on Tyke" continues his plodding style---a mishmash boogie rocker with screeching and the like. The flip is quieter, a bit like some old Tyrannasaurus Rex sounds, but basically it's a plain song knocked out in ten minutes. "Teenage Dream" was hyped as being a Marc Bolan solo single, and at least he gave up his recent single style here. It's a more thoughtful ballad with strings and a better production. Still not earthshattering, but something more listenable. The flip, tho, is Bolan at his worst---a funky, blaring song, with banal guitar leads, and overly repetitive. His ads are still nice, but they don't sound so good on my turntable.

Wizzard's Christmas single closes out Roy Wood's Spector phase which began with "See My Baby Jive". It's more of what we've come to expect, but this time a bit more campy, with bells and sax adding to the Xmas spirit. There are some carol=chorale opera touches at the end with a childrens chorus, making this Wizzard single another mammoth effort. Roy Wood, with his latest solo parlay, moves into a new realm---this time it's Neil Sedaka and the Beachboys. Roy moves flawlessly through the two eras with perfection both musically and vocally. It goes on 'forever' but Wood again shows why he is so revered by listeners and musicians alike.

Some Collecting Notes:

ELO has issued a British single, with both sides off their recent album: "Ma ma ma Belle" b/w "Oh No Not Susan, on their new label, Warners; K 16349. Lou Reed has two newies out. The US release is from the new live album, an edited version of "Rock and Roll" b/w "Lady Day" from the same album (RCA). In England, they've dug up an oldie and cut it in two, so you can now get "Caroline Says, pt. 1" b/w "Caroline Says, pt. 2". Cockney Rebel have been raising an eyebrow or two over in England, and they will be the subject of a special TRM report next issue. At press time, the group are scheduled to issue yet another single (what's that, 5 in the last few months???), this time a non-LP track, "Judy Teen" b/w "Spaced Out". Also issuing new singles: Neil Innes (UA); Jonathan King (UK); Queen (EMI); and of course the RAK family---Mud; Sweet; Suzi Quatro; & Cozy Powell. Paul McCartney topped the world charts recently with "Helen Wheels" and "Jet" but in Holland "Mrs. Vanderbilt" was the hit....a prediction for the next U.S. single perhaps??? Paul is spending his time now in Strawberry studios working on brother Mike's solo album.

Notes, News & Views:

Interesting to note the re-emergence of picture sleeves on singles here. That's a good sign, one which hopefully indicates that record companies are starting to take some care and concern in their product, and AM radio. The Dolls single of "Trash" b/w "Personality Crisis" has a picture sleeve, altho it is kind of a cheap paper one. But it's a start. Meanwhile Raspberries issued their latest single "Ecstasy" and coupled it with a 'B' side taken off their first album! Very Strange. Raspberries' "Ecstasy" seems to have been blessed with a picture sleeve in some areas of the country, while others just get the record---shape up Capitol! And speaking of Capitol, isn't it quite distasteful the way they rushed out those three Ringo singles one after the other? Not only were all sides from the album, but the sleeves were plain, taken from the album graphics, and in fact the third one was out so quick they didn't even slop one together---Now that's just plain greed and lack of concern. Speaking of greed, a fellow called Blue Sweede is currently riding high on the charts with a new version of "Hooked on a Feeling". It's really not quite so new, as the whole arrangement was stolen note for note from Jonathan King's version issued in 1971. Poor old Jonathan doesn't get any royalties or (worse yet) publicity, so he's re-issued the "original cover version"...on Parrot. Haystacks Balboa have shortened their name to Haystacks and have added legendary ex-Vagrants lead singer Peter Sabbatino to their lineup. The rejuvenated group should be making their mark very shortly. Meanwhile Russ Ballard has announced his decision to go solo, leaving Argent, after their current U.S. tour is completed. Andy Bown has been keeping himself busy. He appears on a live album in England alongside such notables as Status Quo and Lesley Duncan---the LP was recorded at a recent British Pop Festival. Andy is also touring with Peter Frampton, not as a separate act, but as a member of Frampton's group! Bown plays organ, and this reunion of the ex-Herd veterans is quite exciting news. His future plans are still undecided; "I'll just see what happens" says Andy. Meanwhile, ex MC5 members are all involved in new projects. Scott Morgan and Terry Trabandt (ex of the Rationals and Lightning) have joined forces with ex-MC5 men Fred Smith and Michael Davis. Their last group, Ascension is gone, but the new unit, as yet unnamed looks promising indeed. Drummer Dennis Thompson has been rehearsing with Mitch Ryder and Ron Cook in a new group working under the name, Detroit All Stars, and Wayne Kramer has been gigging around the Detroit/Ann Arbor area with his new group, Kramer's Kreamers. Power Rock returns!!!

Albums

Electric Light Orchestra
Big Star

On The Third Day
Radio City

UA LA 188
Ardent 1501

A vast improvement for ELO this time around. They've eliminated alot of their unnecessary prententiousness, and returned to concentrating on songs and melodies. Jeff Lynne's arrangements are still exuberant, and he's even taken past criticism to heart and used his higher vocal registers on many tracks. The familiar ELO orchestral sound is still around though, but Lynne has now more successsfully incorporated his vast influences---from the Classics, to Middle Beatles, to Motown, into his own individual brand of expression. It's too bad they picked "Ma ma ma Belle" for a single (which will flop); "New World Rising" and "Dreaming of You" are the only songs that could follow the success of "Roll Over Beethoven" and "Showdown"...but even they're no where as good a commercial record as "Showdown"....a record which gets better with each play. Some people thought that Lynne's ELO would fade from the American scene very swiftly, but they are clearly gaining a major niche among U.S. record buyers....hopefully that trend will continue to expand.

Meanwhile, Big Star win the Unexpected Surprise of the Year Award. Radio City is an excellent, often superlative album; and one which I would never have expected after numerous group problems had seemingly destroyed Big Star. The major influence here is clearly and strongly Middle Beatles and Badfinger (who themselves were Beatles copyists), but Alex Chilton and Co. really have developed a sound of their own. "O My Soul" is a good rock opener, and "Life is White" is pure Revolver. "Way out West" has some great drumming and guitar sounds which combine with a great melody, and "You Get What You Deserve" is another strong composition highlighted by an excellent chorus. "Back of a Car", and "She's a Mover" both standouts on Side 2, and it would really be hard to pick a single out of this album. If Radio City was issued by a 'name group', there would be 2, 3, maybe even 4 hit singles from it. Perhaps the best bet would be "September Gurls", but then again Raspberries need a hit single, so why not give this one to them...

Big Star have matured from a derivative group with potential into a superb, balanced, cohesive unit. Now it's up to the programmers and public to support them.



Merc Pacts Pleasure Seekers

NEW YORK — The Pleasure Seekers, a self-contained all-girls rock-soul quintet has been signed to an exclusive recording contract with Mercury Records, announces Mercury Record Corporation's vice president and director of recorded product Charles Fach.



Mercury Records' latest addition, the Pleasure Seekers, along with the group's manager Leo Fenn (pen in hand), signed their initial recording contract with Mercury, represented by producer Dick Corby (seated, center) who discovered the self-contained quintet in a discotheque.

The group, which hails from Detroit, was discovered in a New York discotheque by Mercury producer Dick Corby who has just completed recording them for the label.

The strikingly mod Pleasure Seekers, who have worked together as a unit for about two years, are Patti Quatro (guitar), Pammy Benford (guitar), Arlene Fenn (organ), Darline Arnone (drums) and Suzi Soul (bass and lead vocals).

The group's single debut on Mercury is planned to coincide with their upcoming two-week engagement at the Arthur discotheque during the later part of March.

Suzi Quatro
Maggie Bell
Aretha Franklin

Suzi Quatro Bell 1302
Queen of the Night Atlantic 7293
Let Me In Your Life Atlantic 7292

As I've said before Suzi Quatro is energetic and falls nicely into the current British pop vogue, but so do a lot of other things... Suzi's singles are undeniably fine; "48 Crash" and "Can the Can" here are superb classics. But most of the others are rather plain; the instrumental backing is often lame, leaning towards boogie-ish piano fills, and Suzi's triple-tracked vocals are shrill and high pitched often rendering them ineffective. "I Wanna Be Your Man" is good, but her revivals of "All Shook Up" and "Shakin All Over" are merely adequate. The rest, group member originals, are rather tame, if not lame, (and certainly same). Still, Suzi Q. shows no signs of resting on her laurels, as her new single "Devil Gate Drive" shows a continued expansion and deepening of her sound. Suzi's definitely one to watch, but as yet the Jukebox Jury is still out deliberating...

Maggie Bell has received wide acclamation and success in her native Britain, (and the rest of Europe as well), while with the group, Stone the Crows. Now Atlantic big-wig Jerry Wexler has signed her up, produced this album, and marshalled a large media campaign on her behalf. Altho the advance hype augered the emergence of a Janis Joplin "replacement", Maggie Bell comes across here more as an Aretha Franklin type, than anything else. This could be due in large part to the producer, and backing musicians---both much the same as the ones utilized by Aretha Franklin on her recent recordings. Queen of the Night is uniformly even; a steady rock album, but one which is rather unadventurous. Maggie Bell is a cut above the rest, and certainly worth giving a listen to, but I think she's going to need better material, or more distinctive arrangements, before we see her riding high on the charts.

Aretha Franklin, on the other hand, is so good that she can transcend a flaw like a mediocrity of material. On Let Me In Your Life she does have some mediocre material to deal with, but even here her vocal excellence can still carry the songs. On some tracks like "Ain't Nothing Like the Real Thing", where the material, arrangement, and vocal all work together, the results are incomparable. Leon Russell's "A Song for You" is a perfect vehicle for Aretha, and Arif Mardin's arrangement is also outstanding. My only quarrel with Let Me in Your Life is that it is too laid back, but I suppose the current high-class soul-vogue demanded that. I just hope that Aretha Franklin never gets too 'tasteful', and loses her musical distinctiveness. Vocally, I'm sure she will always be in a class by herself, but the current trend towards Las Vegas commercial soul found on this LP, is rather disquieting...



Kiss
The Kinks

Kiss
Preservation Act 1

Kiss never actively sought out enormous hype or publicity, which immediately set them apart from much of the rest of the current New York Scene. They would go on stage and tear the audience apart, not with the frantic Rolling Stones-inspired rock of The Dolls et al, but remarkably enough, with a style all their own. The quartet quickly gained a reputation for being the tightest and most professional Gotham group around, and this was borne out by their live gigs. The two lead guitarists intertwined facile riffs, while the bass and drums pounded out the beat. If comparisons are necessary, it was like a loose combination of Black Sabbath, Fleetwood Mac, and the Illusion. So, like the Illusion, they developed a devoted local following, and now have recorded their first album. First the problem: the songs all sound the same; and some aren't the most original around. True, on both counts, but Kiss's strong point is that onstage they can put one song accross, and then move onto another. It doesn't really matter that they sound similar. You enjoy one song, and then you enjoy the next. After an hour, you're satisfied, and go home. You won't necessarily hum any tunes, but you know the whole thing worked. There are some above average cuts here: "Cold Gin", "Let Me Know", the excellent "Deuce", and the unnecessarily elongated "Black Diamond". Clearly the best song, and hopefully a hit single, is the opening "Strutter", which exudes energy and spontaneity galore. So in all a good debut for Kiss, the one that can certainly be improved upon. I might venture to guess that Kiss will be more commercially acceptable than the Dolls, and if the group can get to play in front of enough audiences, they will be mighty successful. Earthshattering---no, but entertaining for an evening---sure. And in this day and age, that's really sayin' something.

Finally, the Kinks have changed their disastrous direction, and re-routed themselves towards that Village Green in the sky. Lyrically, Ray continues the themes he's been exploring for the last ten years---nothing new, but oh so nice to hear again---and musically the band has settled down and let the melodies flow forth again. The TRM acclaimed single, "Sweet Lady Genevieve" stands out here, and it alone makes Act 1 worthwhile. I have a feeling that Ray may be pulling our collective leg(s), (or even worse pandering), by conjuring up images which made him a much praised lyricist in the past. This is most evident on "Where are they Now", which is basically the same song he's written ten times before. This time he adds a bit about mods and rockers for good measure.

Just about all the tracks are good, and the Act 1 is not a totally successful work, it's the best album the Kinks have released since leaving Reprise. Mind you, Act 1 does not have the totality of depth and clarity of the Kinks Golden Period ('66-69), but they surely are getting closer...

Clifford T. Ward
Buckingham Nicks

Home Thoughts Charisma 6061
Nicks & Buckingham Polydor PD 5058

Ex-school-teacher, now "singer songwriter" Clifford T. Ward, has come up with a rather nice album here. His voice is interesting, and so are his songs. "Gaye" a hit in England, is rather maudlin for my tastes, but the following "Wherewithal" is McCartneyesque and quite bouncy. One thing I especially enjoy about Home Thoughts is the orchestral arrangements by Richard Hewson, who also arranged James Taylor's Apple album. Clifford's area is something like commercial McCartney crossed with tasteful Gilbert 'O Sullivan. About half of the tracks are harmless, 'take 'em or leave 'em' efforts, but others like "Where Would That Leave Me", "Give Me One More Cahnce", and the Paul Simon influenced "Open University" all have a certain charm about them. Clifford T. Ward doesn't seem to exude too much charisma (expect for his label) which probably dooms him to obscurity, yet as we all know, commercial success is not always a measure of merit.

This group is actually a duo of Stevi Nicks (her), and Lindsey Buckingham (him). Produced and engineered by the legendary Keith Olsen, this debut LP recalls some of the old California rock harmony sounds. The problem is that altho the production, musicianship, and vocals are all good, the songs themselves are rather non-descript. "Cryin in the Night" is the best cut on side one, and "Frozen Love" is the standout on side two. There's definitely something interesting working here, but most of it seems to have been left between the grooves, rather than in the grooves. With some better material, and a bit of luck, Buckingham Nicks might just knock Seals and Crofts off the charts. Now wouldn't that be something...

Casablanca 9001
RCA LPL 1 50002

TRM CHART

Hall of Fame

WFUN

BOSS 79 SURVEY

WFUN OFFICIAL BOSS 70 SURVEY FOR WEEK ENDING July 8, 1987

This Week	Last Week
1. WINDY	ASSOCIATION (1)
2. CAN'T TAKE MY EYES OFF YOU	FRANKIE VALLI (5)
3. UP UP & AWAY	5th DIMENSION (9)
4. WHITER SHADE OF PALE	PROCOL HARUM (18)
5. LIGHT MY FIRE	DOORS (3)
6. WHITE RABBIT	JEFFERSON AIRPLANE (55)
7. SAN FRANCISCO	SCOTT MCKENZIE (2)
8. LET'S LIVE FOR TODAY	GRASS ROOTS (10)
9. MAKE ME YOURS	BETTY SWAN (11)
10. LITTLE BIT O' SOUL	MUSIC EXPLOSION (8)
11. 39-21-46	SHOWMEN (23)
12. I WAS MADE TO LOVE HER	STEVIE WONDER (19)
13. DON'T SIT IN THE SUBWAY	PETULA CLARK (6)
14. PAY YOU BACK WITH INTEREST	THE HOLLIES (20)
15. C'MON MARYANNE	4 SEASONS (12)
16. I TAKE IT BACK	SANDY POSEY (25)
17. SILENCE IS GOLDEN	TREMELOES (38)
18. JACKSON	NANCY & LEE (20)
19. SHE'D RATHER BE WITH ME	RAY CHARLES (17)
20. HERE WE GO AGAIN	BARKAYS (24)
21. SOUL FINGER	HOLLIES (31)
22. CARRIE-ANNE	AMERICAN BREED (26)
23. STEP OUT YOUR MIND	JOHNNY RIVERS (7)
24. TRACKS OF MY TEARS	DAVE CLARK (39)
25. YOU MUST HAVE BEEN A BEAUTIFUL BABY	BUCKINGHAMS (54)
26. ALFIE	DIONNE WARWICK (13)
27. MERCY MERCY MERCY	OSCAR TONEY JR. (15)
28. FOR YOUR PRECIOUS LOVE	PROCTER AMUSEMENT CO. (51)
29. HEARD YOU WENT AWAY	JANIS IAN (14)
30. SOCIETY'S CHILD	ARTHUR CONLEY (34)
31. SHAKE RATTLE AND ROLL	HERMAN'S HERMITS (32)
32. DON'T GO IN THE RAIN	ROYAL GUARDSMEN (22)
33. AIRPLANE SONG	BEE GEES (16)
34. N.Y. MINING DISASTER 1941	THE VENTURES (45)
35. THEME FROM ENDLESS SUMMER	BLUES MAGOOS (47)
36. ONE BY ONE	YOUNG RASCALS (27)
37. GROOVIN'	SQUIREMEN 4 (48)
38. WHAT'S ON YOUR MIND	JEFFERSON AIRPLANE (12)
39. SOMEBODY TO LOVE	LOVE GENERATION (63)
40. GROOVY SUMMERTIME	JET STREAM (29)
41. ALL QUIET ON WEST 23rd	STRAWBERRY CHILDREN (79)
42. LOVE YEARS COMIN'	PEACHES AND HERB (66)
43. FOR YOUR LOVE	PERCY SLEDGE (57)
44. LOVE ME TENDER	TOMMY JAMES (30)
45. MIRAGE	BOYCE AND HART (67)
46. IT'S COLD OUTSIDE	EVERY MOTHER'S SON (40)
47. OUT AND ABOUT	HARPERS BIZARRE (37)
48. C'MON DOWN TO MY BOAT	PIECES OF 8 (35)
49. COME TO THE SUNSHINE	ARETHA FRANKLIN (41)
50. LONELY DRIFTER	EVERLY BROS. (46)
51. DING DONG WITCH IS DEAD	BILLY JOE ROYAL (42)
52. RESPECT	LESLEY GORE (44)
53. BOWLING GREEN	SAM & DAVE (68)
54. THE GREATEST LOVE	CANNED HEAT (72)
55. SUMMER & SAND	YOUNG RASCALS# (78)
56. MARY IN THE MORNING	ENGELBERT HUMPERDINCK (78)
57. SOOTHE ME	LINDA JONES (71)
58. I STAND ACCUSED	BLADES OF GRASS (72)
59. ROLLING & TUMBLIN'	THE FORUM (72)
60. I'M IN LOVE WITH YOU	TOMMY JAMES (72)
61. THERE GOES MY EVERYTHING	YELLOW BALLOON (72)
62. PICTURES OF LILY	KINKS (72)
63. HYPNOTIZED	BOBBY VEE (72)
64. HAPPY	SMOKEY ROBINSON (72)
65. THE RIVER IS WIDE	SAGITTARIUS (72)
66. LIKE THE WAY	COUNTRY JOE & THE FISH (72)
67. GOOD FEELIN' TIMES	LOU RAWLS (72)
68. MR. PLEASANT	THE MOVE (72)
69. COME BACK WHEN YOU GROW UP	GLEN CAMPBELL (72)
70. MORE LOVE	CRISPAN ST. PETERS (72)
71. MY WORLD FELL DOWN	THE WHALERS (72)
72. NOT SO SWEET	BUFFALO SPRINGFIELD (72)
73. SHOW BUSINESS	DEAN MARTIN (72)
74. I CAN HEAR THE GRASS GROW	
75. GENTLE ON MY MIND	
76. YOU WERE ON MY MIND	
77. I'M DETERMINED	
78. BLUEBIRD	
79. CHAPEL IN THE MOONLIGHT	

FUN JOCK PICK HIT ALL YOU NEED IS LOVE BEATLES
FUN JOCK PICK HIT LAST WEEK

ALBUM NOTES:

The N.Y. Dolls are putting the finishing touches on their second LP, which is being produced by Shadow Morton. 10 CC have also just completed their second LP, doing some remixing while they were in N.Y. Watch especially for a new song titled "Wall Street". Sparks, now with Island have moved over to Britain, and formed a new unit. Ron & Russell Mael are the only holdovers from the old group, and Island is preparing a massive campaign for the finished album, and new single, possible titled "Barbara Cutie"...

Auction ends six weeks after publication. All are LPs. Write to: J. Lynn
P.O. Box 78 Oakhurst, New Jersey 07755.

AUCTION

Herb Alpert/Tijuana Brass S.R.O. A & M 119 Good (Mono)
Animals Animalization MGM 8-4384 New (Canadian import)
P.P. ARNOLD Kafunta Immediate 21252016 Mint
Joan Baez Vanguard 2077 Mint
Ginger Baker's Air Force #2 Atco 33-343 New
Beach Boys Friends Capitol 2895 New (British Import)
" " 20/20 " 133 New (British Import)
" " Holland Warner Brothers 2118 Good (Includes the 45)
Beatles Sweden 1963 (Bootleg) New
Beatles/Ed Rudy American Tour #2 Mint
Beatles/Other No One's Gonna Change Our World Mint (Charity LP-
Contains one song by the Beatles: "Across the Universe"-The original
version before "Let it Be" LP--other artists include Bee Gees; Cilla
Black; Dave Dee, Dozy, Beaky, Mick & Tich; Hollies; Spike Milligan; etc.)
Beatles Some Other Guy (Bootleg) New
" Same LP with Writing on cover Mint
" Hollywood Bowl (Bootleg--Writing on cover) New
" With the Beatles Odson 73568 Fine (German Import)
" Live Concert Atlanta (Bootleg) Fine
" " At Wiskay Flat (") Fine
Box Tops Cry Like a Baby Bell 6017 New (COH)
Andy Brown Sweet William Mercury 1-656 Very Good
Johnny Burnette/Ram Trio (Johnny & Dorsey) Coral 57080 Very Good (Mono)
Burns & Schrieber Watergate Comedy Hour Hidden Records 11202 New
Chad & Jeremy Best of Capitol 2470 VG (Writing on cover)
Dawes Clark Five Coast to Coast Epic 24128 Very Good (Mono)
Crickets In Style With the Crickets Coral 57320 VG (Mono)
Ray Charles Crying Time ABC 544 Mint
Crittters/Young Rascals/Lou Christie A Taste Of... Boutique 1079 VG (Cover torn)
Jim & Ingrid Croce Another Day, Another Town Pickwick 3332 New
Daughters of Albion Daughters of Albion Fontana 67586 New (Coh)
(Produced by Leon Russell)
Jesse Ed Davis Ululu Atco 33-382 New
Spencer Davis Group With their New Face On United Artists 6652 VG
Delaney & Bonnie & Friends Motel Shot Atco 33-358 New
Denny Doherty Watcha Gonna Do Dunhill 50096 New
Donovan Sunshine Superman Epic 24217 Fine (Writing on cover--COH-DJ)
Bob Dylan Self Portrait Columbia 30050 Mint (Writing on cover)
" " Royal Albert Hall Concert 1966 (Bootleg) New
" " Seems Like A Freeze Out (Bootleg) New
" " Gaslight Tapes (Bootleg) New
Electric Prunes Electric Prunes Reprise 6248 Good (Mono)
Fabian Hold That Tiger Chancellor 5003 Fine (Mono)
Chris Farlowe Paint It Farlowe Immediate 212 52 010 New
(Produced by Mick Jagger) (COH)
Jose Feliciano Fantastic Feliciano RCA 3581 M/M/W (Writing on cover) Mint
First Edition First Edition Reprise 6276 VG (Coh)
Flying Machine Flying Machine Janus 3007 New (Coh)
Alan Freed Memory Lane (Rays, Moonglows, Teen Queens, Jacks, Mello
Kings, Jerry Butler, Piva Satins, etc.) End 314 Good (Mono)
Jimmy Gilmer/Fireballs Sensational Crown 387 New
Grapefruit Deep Water RCA 4215 New
Gulliver Gulliver Elektra 74070 New
Noel Harrison College Reprise 0263 New
" " Santa Monica Pier " 6295 New
" " The Great Electric Experiment is Over " 6321 New
Bobby Hebb Sunny Phillips 600-212 New
Hollies Beat Group Imperial 12312 Very Good (Writing on cover)
Ian & the Zodiacs Ian & the Zodiacs Phillips 600-176 Very Good
Ian & Sylvia Ian & Sylvia Vanguard 2113 Fair-Good
J. Geils Band Live From Germany (Bootleg) New
Tom Jones What's New Pussycat? Parrot 71006 New
Janis Joplin Joplin in Concert Columbia 31162 New (2-LP set)
Kingston Trio Sold Out Capitol 1352 Very Good (Mono)
Steve Miller Band Anthology Capitol 11114 Mint (Double LP)
Murray the K The Fifth Beatle (Songs by Dionne Warwick, Shirrelles
Chiffons, Drifters, etc.) Scepter 524 Fine
Martin Mull ...And His Fabulous Furniture in Your Living Room
Capricorn 0117 Mint
John Lennon/Yoko Ono/Chuck Berry Telecasts (Bootleg) Mint
Little Richard Little Richard is Back VJ 1107 Fine (DJ-Mono)
" Lovin' Spoonful Kama Sutra 8051 Fine (Mono) VG
" Hums of the Lovin' Spoonful Kama Sutra 8054 Mint
WCS High Time Atlantic 8285 New
Vaughn Meader The Second Coming Kama Sutra 2038 Mint
Carl Perkins Blue Suede Shoes Sun 112 Mint (RE)
Peter & Gordon Woman Capitol 8-2477 G-VG (Cover Torn)
Peter Paul & Mary Peter Paul & Mary Warner Brothers 1449 G-VG (Mono)
" " In the Wind Fine Warner Brothers 1507 (Mono)
Jimmy Reed Jimmy Reed's Greatest Hits Vol. 2 Kent 562 Mint
" " The Legend-The Man VJ 8501 New (RE)
Runt The Ballad of Todd Rundgren Bears & Milk Bearsville 10116 New
Shadows Shadows Columbia 1374 Fine (Mono) (British Import)
Berk Snow When Tragedy Struck RCA 1861 Mint (Mono)
Soundtrack Chastity (Cher) Atco SD33-302 New
" Dangerous Xmas of Red Riding Hood '65 TV Soundtrack featuring Cyril
Ritchard, Liza Minnelli, Vio Damone and the Animals) New
" Abco-Paramount 536 (Mono)
" Laugh-In '69 Reprise 6335 Mint
" The Mad Show (Broadway ST) Columbia 6530 Mint
" Midnight Cowboy United Artists 5198 New
" Bowen & Martin's Laugh-In Epic 15118 Fine-Mint
" R.P.M. (Songs By Melanie) Bell 1203 New
" Savage Seven (Songs by Iron Butterfly & Cream-"Anyone for Tennis")
Atco 33-245 New
Dusty Springfield Dusty Phillips 200-156 New (Mono)
Hick Springfield Comic Book Heroes Columbia 32704 New
" So Much in Love Parkway 7032 M/M/W (Mono) G-VG
Various Backtrack #1 (Songs by Jimi Hendrix, Who, John's Children,
Arthur Brown, ET AL) Track 2407 001 Mint (British Import)
Bobby Vee/Crickets Bobby Vee Meets the Crickets Liberty 3228 G-VG (Mono)
Bobby Vee Bobby Vee Liberty 3181 (New) (Mono)
Bobby Vee/Ventures Bobby Vee meets the Ventures Liberty 3289 (Mono)
(Cover in Bad Condition)
Ventures TV Themes Dolton 8042 Mint (Writing on Cover)
You-Know-Who Group You-Know-Who Group MCA Mint-Fine International
1A420 (Mono)
Young Rascals Young Rascals Atlantic 8123 New
Wilson Pickett Hey Jude Atlantic 8215 New
Billy Preston Most Exciting Organ Ever VJ 1112 New (RE?) (Cover dirty)
P.J. Proby Phenomenon Liberty 7515 Very Good
" " Enigma Liberty 3497 Very Good (Coh) (Mono)
Write: J. Lynn, PO Box 78, Oakhurst, New Jersey 07755.

AUCTION - 45s

All records are Mint unless noted, many are rare
DJ promo issues especially for 45 freaks.

Karl Shallenberger, 290 NE 40 Street,
Fort Lauderdale, Florida 33308

1. Arnold, P.P. The First Cut Is the Deepest DJ Immediate 1901
2. Baldry, Long John Cuckoo (M D'Abo song) DJ Ascot 2229
3. Beatles Ask Me Why/Please Please Me DJ VeeJay 498
(very rare 1st VJ release -
name spelled Beatles)
4. Thank You Girl/From Me to You DJ VeeJay 522
(very rare 2nd of VJ releases)
5. EP Misery/Taste of Honey/Ask Me Why/
Anna DJ VeeJay 1-903
6. Love Me Do/P.S. I Love You DJ Tollie 9008
6a. Sie Liebt Dich/I'll Get You DJ Swan 4182
7. Carefree We Love You Beatles DJ London Int. 10614
8. Dylan, Bob Can You Please Crawl Out Your
Window (WL) Col. 43477
9. Hollywood Persuaders Grunion Run (rare Zappa single) O.S. 39
10. Bowie, David Space Oddity/Boy From Free Cloud
(original issue) Merc 72949
10a. EP Space Oddity/Life on Mars/2 More
(promo only) RCA 103
11. Easybeats Falling Off the Edge of the World DJ U.A. 50206
12. Fallen Angels Upon the Mt./So Young So Fine DJ Tollie 9049
(prod. Kim Fowley)
13. Fowley, Kim Space Odyssey/Born to Be Wild DJ Imp 66326
14. Love Is Alive and Well/Reincarnation DJ Tower 342
15. Groundhogs Shake It/Rock Me Baby Interphon 7715
16. Honeycombs I Can't Stop/I'll Cry Tomorrow (Pic Cov) Interphon 7716
17. That's the Way/Color Slide
18. Long Tall Sally (rare) Cameo 345
19. Long Tall Sally (promo copy) Cameo 345
(slight label damage)
20. Who'll Be the Next in Line DJ Rep 366
21. See My Friends DJ Rep 409
22. Lamp of Childhood Season of the Witch DJ Dunhill 4051
23. Riot Squad Gonna Make You Mine (pic cov, c.o.) Roul 4621
24. Rolling Stones Stoned/I Wanna Be Your Man
(very rare 1st American single DJ only) London 9641
25. Lee, Peggy I Go to Sleep (scarce R. Davies cut,
W.L.) Cap. 5488
26. Sahn, Doug and the Spirits Crazy Crazy Feeling (very early
Sir Doug) Personality 3504
27. Same (orig. label very rare) Renner 215
28. Sonics Psycho/Maintaining My Cool DJ Jorden 811
29. Steward, Rod Street Fighting Man/Old Raincoat Merc 73009
30. Promo EP 33 1/3 inc. What's Made
Milwaukee Famous MEPL 28
31. Them Gonna Dress in Black/Half as Much DJ Parrot 9784
32. Don't Start Crying Now/I Can Give
You Everything DJ Parrot 3006
33. Traffic Feeling Alright/Withering Tree DJ U.A. 50460
34. Zombies I Want You Back Again/Remember
When I Loved Her Parrot 9769
Write: Karl Shallenberger, 290 NE 40 street, Fort Lauderdale, FLA., 33308.

AUCTION

AUCTION:
The Arrows Apac 65 Tower 5002 M:SS
The Astronauts RCA 3307 S:SS
Baskerville Hounds Space Rock pt 2 Det 25823 S:SS H
Beacon St. Union Clean Mind MCM 4568 " H
Amazing Beatles Clarion 601 Mono/Fine
Beatles MCM 4215 Mono/Mint
Murray the K Favorite Golden Cassers Scepter 524 M:VG
Bob B Soxx & Bluejeans Zip-a-dee-do-da Phillips 4002 M:VG+
Mars Bonfire Faster Than the Speed Col 9834 S:SS H
Duncan Browne Give Me Take You Immediate 5202 S:SS H
Chad & Jeremy Distant Shores Col. 2564 M:VG+
Crickets Something old...Liberty 3272 M:Fine
Cuby & The Blizzards King of the World Phillips 331 S:SS H
Standells Dirty Water Tower 5027 M:VG
Detergents (w/Ron Dante) Many Faces pf Roulette 25038 M:M H
Dr West's Medicine Show Eggplant that ate Chicago Go-Go 7001 M:SS H
Eagle Janus 3011 S:SS
Easybeats Friday on My Mind UA 6598 S:SS
Electric Prunes Reprise 6248 M:VG
Endle St Cloud Thank You Very Much Int Art 12 S:SS
Ferry Cross the Mersey soundtrack (w/Gerry & Pacemakers) UA 6387 S:SS
Freddie & Dreamers Mercury 61017 S:SS
Bobby Fuller Four I Fought the Law Mustang 901 S:Fine
Gun Gunlight Epic 26552 S:SS H
Halfnelson (original issue of Sparks) Bearsville 2048 S:SS
Hardwater Capital 2954 S:SS H
Hassles (w/Billy Joel) Hour of the Wolf UA 6699 S:SS
Hearts & Flowers Heroes, Kids & Forgotten Cap 2868 S:Fine
Heavies Let It Out Verve 5036 S:M H
Idle Race Birthday Party UK Liberty 83132 M:M
Jan & Dean & Satellittes Design 181 S:SS
Jan & Dean Little old lady Lib. 7377 S:SS
Golden Hits Vol 3 Lib. 3460 S:SS
Vol 3 Wand 662 M:VG
Little Boy Blues Woodland of Weir Font. 67578 S:SS
Chad Mitchell Trio Typical American Boys Merc. 60992 S:SS H
Manfred Mann Album Ascot 16015 S:SS
Move Looking On Cap. 658 S:SS H
Other Half Acta 38004 S:SS
Raven Live at the Inferno Discovery S:SS
Paul Revere & Raiders Midnight Ride Col. 2508 M:VG
Charlie Rich Many New Sides of Smash 67070 S:VG
Riot on Sunset Strip soundtrack-Standells, Watch Band etc S:SS H
Round Robin Land of 1,000 Dances Challenge 620 M:SS
Searchers Hear Hear Merc. 20914 M:VG+(Cover w/m)
Bob Seger System Noah Capitol 236 S:Fine
Serenadity Singers Noah Phillips 134 S:SS
Shadows of Knight Back Door Men Danwich 667 M:SS H
Jeff Simmons Lucille has Messed..(w/Zappa)Strait 107 S:VG+
Sunrays Andrea Tower 5017 M:M
Touchables soundtrack (w/Nirvana, Wynder K Frog etc) 20th cent fox S:SS
Tradewinds Excursions Kama Sutra 8057 S:M
Tramelen Are Here (w/B.Poole) Aud.Ft. 2177 M:M
Walker Bros. Sun Ain't Gonna Shine Smash 27082 M:Fine
Dino Valente Epl 26335 S:M
Vanishing Point soundtrack (w/Dougillard/Delaney & Bonnie)Amos 8002 S:SS
United States of America Columbia 9614 S:SS H
CONTACT: Joel Bernstein, 85 Easton Street, Allston, Mass., 02134.



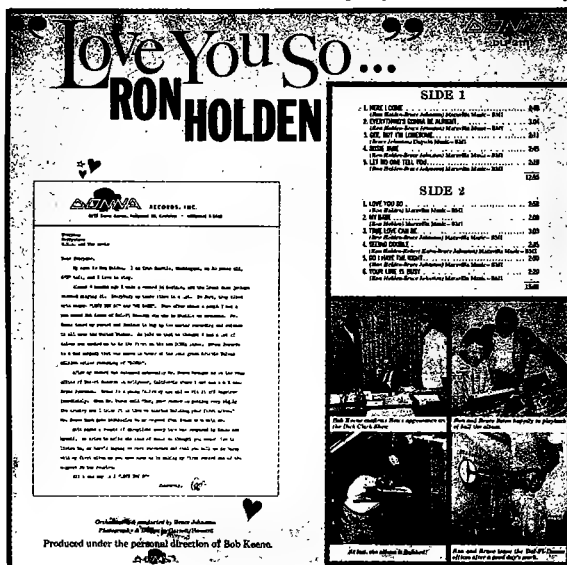
Bruce Johnston

As we noted in our Phil Spector story last issue, Bruce Johnston was loosely aligned with a group of California hitsters like Sandy Nelson, Jan Berry, Phil Spector, Terry Melcher, and Dean Torrence. Spector had his first hit on Dore (with the Teddy Bears) in late '58, and Jan and Arnie (Dean's predecessor) had topped the charts on Arwin at about the same time. Bruce was closely associated with these performers, both as a friend and fellow musician. Johnston would often jam with various aggregations, mainly on piano, and it was in this capacity that he played on Sandy Nelson's big hit "Teenbeat" issued on Original Sound in Jul '59. Unfortunately for Bruce, he sold his writing royalty for a paltry sum, and his name was forever erased from label credit. This was just the first in a long series of events that would keep Bruce in a "behind the scenes" capacity, granting him almost total anonymity.

Being small local labels, Arwin, Dore, and Original Sound are not the easiest establishments to keep track of. Surely Bruce participated in numerous sessions, especially when Kim Fowley became involved, as Kim recorded under dozens of names for as many labels. But that story comes later...

Bruce's first known release was issued on Arwin late in the summer of '59. "Take This Pearl" b/w "I Saw Her First", was issued under the name Bruce & Jerry---probably one Jerry Cooper. Johnston's "Take this Pearl" is a ballad ripped off from the Jan & Dean early school of wimp-rock...Lots of doo-wops and heart throb lyrics. "I Saw Her First" is again a Jan & Dean cop, this time a rather lame uptempo bopper with interspersed vocals between Bruce (high voice), and Jerry (deep voice). A novelty for sure, but little more... Arwin was owned by Terry Melcher's father, and the respective publishing company, Daywin, was also controlled by the Melcher family, alias Doris Day. So here is probably where Bruce came into working contact with Terry Melcher.

The Bruce and Jerry 45 was not a hit, so Bruce reverted back to his strong points, playing piano and writing songs. His first success came in late '59 when he became involved with Ron Holden's hit, "Love You So". It was a simple, catchy song with an R'n B flair to it. The flip, "My Babe", was an uptempo rocker with a pounding boogie-woogie piano riff. The followup single, "Gee But I'm Lonesome", was written by Bruce, and boasted a more professional production. Unfortunately, this took away from the appeal of its predecessor, and it achieved only minor success. Holden issued an album on the strength of "Love You So", and then followed a string of singles. They usually followed a prescribed pattern--a ballad on one side, and a rocker on the other. As on the album, Bruce wrote (or-co-wrote) many of these songs, played piano, and was heavily involved in the production. As Holden's commercial appeal faded out, so did Bruce's affiliation, but he had gained valuable writing and studio experience.

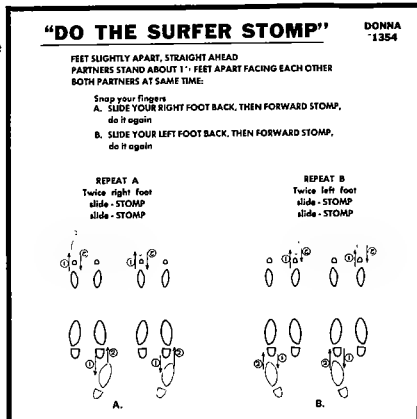


His stint at Donna led him to record a solo single entitled, "Do The Surfer Stomp", which despite (or perhaps because of) its banality, caught on and was picked up for wider distribution by Donna's parent company, Del-Fi. All in all, the record sold about 150,000 copies, and was clearly a strong regional hit. Under Del-Fi's guidance, the record was issued several times, under names Bruce Johnston, or The Surf Stompers. Instrumental versions were also released, so throughout '62 & '63 the record, in one form or another, was getting some plugs. It even traveled across the Atlantic to be issued under the group name, The Bruce Johnston Combo!

The success of "Surfer Stomp" called for an album, so Del-Fi came to the rescue with Surfers Pajama Party by the "Bruce Johnston Surfing Band", in mid-'63. Allegedly recorded "live on the UCLA campus at the Sigma Pi Fraternity House", Surfers Pajama Party is a rather slipshod effort of instrumentals like "Green Onions" and "Pajama Party". On the vocal end "Kansas City" isn't too bad, and side one's standout is Bruce's version of "Gee But I'm Lonesome"---the song Ron Holden had done a few years earlier. It's a nice simple ballad with Bruce's lead vocals backed up by piano and drums. Side two features yet another version of "Surfer Stomp" and a good bluesy version of "Something on Your Mind". Some of these Bruce Johnston Pajama Party LP's include instead a lame instrumental album by the Centurians, so Caveat Emptor. The Bruce Johnston Surfing Band LP was re-issued a short time later with a different cover under the name The Surf Stompers. Those guys at Del-Fi would do anything to make a buck!

Musically, the Surfer Stomp LP didn't turn any heads around, but it did get Bruce's name known a bit. By late 1963 Terry Melcher was working at Columbia as a producer, so he got Bruce on the label to record a solo album. Produced by Terry, the Surfin Round the World LP almost spawned a hit with "Surfin's Here to Stay". It is clearly the best track on the album, boasting a fine melody, Spectorish production, and pounding drums. The album is a lot more together than the Del-Fi one, but about half the album still consists of instrumentals. The vocal tracks are almost all uniformly good, beginning with the opening "Surfin Round the World" which features the Honeys on backup vocals. This move to Columbia was an important step in Bruce's career. He began to associate and co-author material with Terry Melcher, worked with the Honeys (therby bringing him closer to the Beach Boys family), and was introduced to California session musicians like Hal Blaine. In fact, the one track co-authored by Blaine here is tremendously commercial, ("Down Under")---sort of like Freddie Cannon singing about Australia, instead of Palisades Park.

Midway in 1963 an album by Tom & Jerry was released on Mercury. Titled Surfin' Hootenanny, there is a strong chance that Bruce produced and played on it. Any definitive information would be welcomed.



Meanwhile, Columbia had picked up the Rip Chords, another local California act which consisted of Bernie (sometimes Ernie) Bringas, Phil Stewart, Arnie Marcus, and Rich Rotkin. Their first Columbia release was produced by Terry Melcher, and arranged and conducted by Jack Nitzsche. "Here I Stand" wasn't "surfy", but rather a well produced pop song with high California vocals. The flip, "Karen" was a simple rocker somewhat in a Buddy Holly vein. The followup, "She Thinks I Still Care" was another tightly conceived pop-rock record with some tasty lead guitar work. The flip was co-written and arranged by Bruce Johnston and Terry Melcher, and apparently featured Bruce on lead vocals. By the time the next Rip Chords single rolled around, Bruce and Terry really took over. They produced both sides, as well as writing the "B" side. On the vocal end, their harmonies and arrangements were becoming quite overpowering and distinctive. "Three Window Coupe" was the resulting smash, and an album was called for. Unfortunately it seemed that the real "Ripchords" couldn't get the album done with much speed or skill so Johnston and Melcher took over everything---from writing, to arranging, to producing, and singing.

By now the surf craze had graduated from similar sounding instrumentals into a realm of similar vocal records by the Beach Boys and Jan & Dean. The Rip Chords fit in perfectly, boasting tight musicianship, fine original songs, and excellent vocals. The Rip Chords debut LP did have some earlier recorded cuts, rather plain, but did feature strong tracks like "Hey Little Cobra" and "Trophy Machine". Nice cover versions included "Little Deuce Coupe" and "Drag City". A good, though perhaps just a bit too non-original first album.

SOUNDS OF THE HOTRODS



The next single, "Three Window Coupe" b/w "Hot Rod USA" was perhaps their best effort yet, exhibiting fine vocals and dynamics. It too was a hit, and another LP was rushed out. While the first album was fairly derivative, Three Window Coupe showed a distinct talent and style emerging, and remains today one of the finest albums of the period. Lyrically, the tunes all dealt with cars, surfing, and hard times---not to mention girls. The trio of songs on side one that run from "Gas Money" to "This Little Woodie", to "Hot Rod USA" are all performed perfectly, and all could have been hits in their own right. "This Little Woodie" is especially outstanding with the high falsetto soaring throughout. "Woodie" is but the first of three Sloan-Barri compositions contained on the LP, all of which are standouts. In short, a brilliant LP, and one which certainly stands the perverbial test of time.

The Rip Chords success gave the Johnston-Melcher team room for expansion, so they created the team of Bruce and Terry. For their debut effort, released early in '64, they chose a Brian Wilson composition, "Custom Machine". Here is the entire essence of the vocal surf genre compacted into 2:00 of brilliant sound. They were so sure of success that they didn't even bother to hack out a "B" side---instead they took an instrumental track off the few-years-old Bruce Johnston Columbia solo LP! But chart success was not easily won, although the record did reach #85 nationally. Determined, Bruce and Terry bounced back with a Sloan-Barri composition, "Summer Means Fun". Amazingly enough, the song was the equal of the tremendous "Custom Machine", and did get some strong airplay. After some two months of push 'n play, the record topped at #72. Unfortunately, it didn't break nationally, and the Bruce and Terry team (probably surprised and depressed at their lack of success) retired for a while.

Meanwhile things were moving fast at Columbia, and a new Rip Chords 45 was issued. Once again, the Johnston-Melcher team chose two Sloan-Barri songs, "One Piece Topless Bathing Suit" and "Wah Wahini". Both were strong tracks, but neither could do better than the lower reaches of the Hot 100. In early '65, what was to become the final Rip Chords single, was issued. "Don't be Scared" was good, although a blatant cop of "Little Honda", and the flip was non-descript instrumental.

Although given label credit as arranger, writer, or producer on most of these tracks, one gets the feeling that Terry Melcher was the instigator, and Bruce was more of an all-around session-man. It's also hard to understand why after only two non-hit singles, the Rip Chords were folding up. Perhaps the English Invasion was really wiping the surf sound off the charts, but the Beach Boys (and even Jan and Dean to some extent) moved with the times, and continued to have hits throughout 1965.

Anyway, with the Rip Chords folding, Bruce and Terry created yet another studio name, this time the Rogues. The first release was an updated version of Buddy Holly's hit, "Everyday". Lively and energetic, the song was quite possibly recorded for a Rip Chords track, then shelved. The followup was Richie Valens' "Come On, Let's Go", which simply oozed vitality and punch. Unfortunately the Rogues' attempt to spearhead a rock 'n roll revival dissolved after these two releases.

Terry Melcher was tremendously successful as a producer, gaining million sellers with the Byrds and Paul Revere and the Raiders, during those groups most artistically fruitful periods. (Bruce was rumored to have helped out on the Raiders LP's, as the group was often changing personnel.) Terry also undertook numerous single production jobs at Columbia, including: Emil 'O Connor, Frankie Laine, Eddie Hodges and Doris Day. Most of these sessions utilized Jack Nitzsche as arranger or conductor, and conceivably used Bruce as a session musician. In fact, the final Columbia Eddie Hodges 45 was a version of "Rainin' in My Heart", later done by Bruce and Terry. On most of these records, Bruce's participation, if any, was minimal---altho he might be responsible for the fine backup vocals on Doris Day's "Move Over Darling".

Bruce Johnston SURFIN' 'ROUND THE WORLD

SURFIN' 'ROUND THE WORLD
HAWAII AT BRIGHT
HONOLULU
CANTON
JERSEY CHANNEL ISLANDS
PART 1

Produced by Terry Melcher

The big, wild waves roll beachward, swell and lower into dazzling, glassy-green combers; they curl, and with a thunderous roar, crash upon the shore in foaming spume and mist. With luscious yellows of "The big surf is coming!" thousands of converts to the new sport of surfing grab their boards, race across the hot sand and plunge into the sea. Out beyond, where the waves begin to curl, the surfers stand delicately but firmly poised on their ballsa boards and return to the land on giant breakers' crests. With considerable skill, and some luck, they won't take a dangerous spill, or wipe-out.

This fast-growing outdoor pastime has captured the imaginations and energies of young people all over the world, wherever the ocean's surf is sufficiently high (about ten feet or more) to make for thrilling rides. As might be expected---and as the tunes in **SURFIN' 'ROUND THE WORLD** bear out---non-surfing latescapes echo to a new sound of music among the sport's Australian fans Down Under, surfers along the coasts of Africa's Cape Town, France's Biarritz, Long Island's The Hamptons, Virginia Beach and California's Malibu (where, Malibu). This is music with an exciting, provocative beat inspired by the sport itself.

One of the foremost exponents of this wild wave of danceable music is UCLA student Bruce Johnston, a talented young man who has made his name synonymous with the new mood and groove that has grown up around surfing. Composer (he wrote or collaborated on eleven of the twelve selections here---two with album producer Terry Melcher), pianist, singer, it follows naturally that Bruce is also one of Southern California's most expert surfers.

So, on your next beach party, be sure to take along your portable photograph and this album. Let Bruce Johnston show you and your fellow Ho-Dads and Ho-Janes how great it is **SURFIN' 'ROUND THE WORLD!**

THE HAWAIIAN
HAWAII AT BRIGHT
HONOLULU
CANTON
JERSEY CHANNEL ISLANDS
PART 1

THE HAMPTONS
HAWAII AT BRIGHT
HONOLULU
CANTON
JERSEY CHANNEL ISLANDS
PART 1

THE HAMPTONS
HAWAII AT BRIGHT
HONOLULU
CANTON
JERSEY CHANNEL ISLANDS
PART 1



TERRY MELCHER AND BRUCE JOHNSTON are latest to try for a recording career. These boys are rich young men who have lots of talent. They could make it big.

With all his solo and studio work gaining Bruce some measure of fame and fortune, he began to do work for other labels. Early in 1964, Arwin, with Kim Fowley in the producers chair issued a version of Melcher-Johnston's "Gone" under the name The Rhythms. It is possible that Bruce helped out here, tho no concrete evidence is available...

Midway thru '64 Bruce did some work for Smash, who were looking for a quick album to cash in on the surf/hot rod craze. Bruce wrote and sang "In My 40 Ford", a rather lame song in a Bobby Vee Style. The "B" side and most of the rest of the subsequent album contained hack instrumental work by Steve Douglas. Then it was over to Dot where Bruce and Terry worked with Pat Boone on a great two-sided platter. Pat was perhaps the lamest singer to attempt to handle "Little Honda" but the production and background vocals were enthralling---courtesy of course, of Bruce and Terry. "Beach Girl", a song taken from the Rip Chords 2nd lp was total Beach Boys, and quite brilliant.

Then it was time for some more hack work so Bruce joined a session band which included Steve Douglas, Ray Pohlman, Hal Blaine, Tom Tedesco, Billy Strange, Jay Migliori, Bill Pitman, Jerry Kole, and Leon Russell. Voila! A new "surf-hot rod group" was born---The Catalinas. The album, recorded in two dates, included typical cover versions of "Surfin USA", and "I Get Around", as well as some saxophone instrumentals. Then there were some Darin-Melcher compositions, and an updated rendition of Melcher-Johnston's "The Queen", (titled here, "Queen of the Hot Rods"). Overall, the musicianship is pretty good, but the putrid vocals stick out like a sore thumb. No credits are given for the voices, but they are uniformly deep-voiced and plain. Occasionally some good background vocals emerge, like on "The Queen", which is one of the strongest cuts. The album was rushed together, which is too bad, because with a little more care (and better lead vocals), the LP could have turned out nicely. Probably the best cut is "Summer Means Fun" with its high background falsetto sounding suspiciously like Bruce Johnston.

Terry Melcher was the most consistent independent producer around in the surf/hot rod genre, and was hired to produce a Wayne Newton single. "Coming on Too Strong" (written by Gary Usher & Raul Abeyto), emerges as an excellent record, covering up Wayne's wimpiness with a full vibrant backing, and strong background vocals. This was issued late in 1964, and then early the next year Bruce released what was really the closest thing to a solo record since Surfin Round the World in 1963. It was issued on Jubilee by a group dubbed the Sidewalk Surfers, but was all Bruce. He wrote both sides, and undoubtedly sang lead and backup on both tracks. "Skate Board" was tight and enticing, with a strong melody accented by the highest pitched vocals since David Seville and the Chipmunks; "It started on the coast where the surfers rule/ They did it every day /fore and after school/ Even surfer girls were allowed to try it/ Once you walk the nose you want to go out and buy it.../ Skater boys and girls are everywhere/ From California now to Delaware/ There they Go/ Watch 'em Go..." The flip, "Fun Last Summer" was a shuffling ballad, nice but not outstanding.

These releases did little to get Bruce's name up on the charts, and the Rip Chords and Rogues were both dissolving, so "Bruce & Terry" returned again with a Specorized-Four Seasons type track, "Carmen". Wimpy, but not too distasteful. "I Love You Model T" sounded amazingly similar to Melchers previous work with Frankie Laine. Hopefully tongue-in-cheek Bruce and Terry synthesized all the banal cliches available at the moment. The spoken section sounds like Cheech and Chong vs. The Mothers circa 1966: "My father wanted me to get a Stingray or XKE like all the other kids in the neighborhood./ They didn't want me to get an old rusty car and have it sitting in our driveway./ But I didn't want anybody to give me my first car/ I wanted to earn it myself/ All my own/ So it would be all mine/ Mine alone/ You know, I LOVE You Model T, I Do..."

Signed to Columbia as a producer, Bruce handled singer Mandi Martin for one single which made little impression to anyone. "Don't let Him Get Away From You" was a throwback to the Carol King-Ellie Greenwich style prevalent in the early sixties---this one copping much of its flavor from "Don't Say Nuthin' Bad About My Baby". "This is Good-bye Forever" was a rather limp ballad mashing the Paris Sisters, and Lesley Gore into a single unit.

"Bruce & Terry" came back with a good version of Ian Tyson's "Four Strong Winds", and a schmaltzy rendition of "Rainin' in My Heart", much inferior to Melcher's version cut with Eddie Hodges 4 years earlier. Johnston was losing interest in the Bruce and Terry act, and Terry handled most of the work on the last three singles---usually doing simplistic covers of non-original material. Save for an overproduced ballad "Come Love" (which made Top 10 in Hong Kong!), Bruce and Terry's records made little impact by any standards. Their final opus, Mann-Weills "Girl It's Alright Now" was an attempt to modernize their sound copping riffs from the Byrds and Sonny & Cher's "I Got You Babe". Johnston's flip, "Don't Run Away" was a modest MOR ballad, which only served to certify that Bruce wouldn't have to worry about losing his high-pitched voice.

Bruce's main problem was that he could never get his own thing together, preferring one-shots to any dedicated push for himself. Perhaps this was because he came out of a highly affluent background, and the drive for success and money was not necessary. Numerous projects like solo albums, or Bruce and Terry albums never materialized, and even after declaring publicly some future activity, it often never appeared. Such was the case when Bruce visited England in May of 1966. He took an interest in Tony Rivers and the Castaways, actually jamming with them one night, and promised to produce them. Nothing ever came of that. Later that year he did produce Graham Bonney in London, cutting "Thank You Baby", a single side for Bruce and Terry some months earlier. Reviewed glowingly in the British press, the record is little more than an interesting novelty. A few nice touches are present, but on the whole it's rather undistinguished. In December '67, Bruce went to France to produce Eddie Garter for Polydor. (Eddie was the fellow Bruce had recommended to the Beach Boys when they needed a replacemnt for Brian---a position ultimately filled by Bruce.) Eddie was in the process of forming a trio for these sessions, and I don't know if any Carter-Johnston material was ever recorded or issued. On numerous other tours, Bruce announced plans to move to England and Australia---neither of which reached fruition.

In early 1966 Bruce became a member of the Beach Boys, replacing Brian Wilson who retired from touring. Noted surf historian Gene Sculatti evaluates Bruce's contribution to the Beach Boys for TRM: "Bruce Johnston's entry into the Beach Boys came in 1966, and it found him- like Glen Campbell before him- stepping into Brian's stage shoes. A formidable task to be sure, but one he handled admirably, if we're to judge him on the basis of his contribution (bass, vocals) to the Live in London (import) set.



His recorded side doesn't surface until 20/20, in the weepy instrumental, "The Nearest Faraway Place", which is notable only in that it left but one direction for him to follow in subsequent attempts: up. By Sunflower, aided by Michel Colombier's fancy arrangements, BJ shapes up. "Deidre" (co-penned with Brian) seems to have inspired all the Boys; its airy expanse and wistful lyrics compliment each other in a way that is distinctly Johnstonian. Both "Deidre" and its companion piece, "Tears in the Morning" are pulled from the same strain of classic pop sentimentality; "Tears" veers toward pro soap lyrically, with the musical arrangement somewhere between Percy Faith and Van Dyke Parks. Interludes aplenty.

"Disney Girls 1957" from Surf's Up is his last official Beach Boys act, and it's lyrically the most evocative of his three similarly themed tunes. It's semi-static, faraway and irretrievable, very much a receding summer tan, full of as many irretrievable essences as you care to imagine. And it sports real Four Freshman harmonies".

It took a while for Bruce to really be considered a Beach Boy, and he could never be on equal emotional footing with the other "originals". During his first year or two with the group, he continued his outside projects like Bruce and Terry and Graham Bonney records, and often split with the group on subjects open to public scrutiny. One such subject was Transcendental Meditation which Bruce, though initiated, never really followed, preferring "something more physical". His position as a group member became more fixed and stabilized over the years, as his work on 20/20, Sunflower, and Surf's Up gave him an outlet for his musical ambitions. He also toured with the group during the period which brought them back into the public eye again---spreading the Beach Boys magic to a whole new generation of fans.

But by the early 70's, Bruce's penchant for wandering began to take over. There was talk of a solo album, then that was scrapped. When Brother Records was getting off the ground, he was enthused about producing a "female Mary Hopkin singer called Amy". That too was shelved. Bruce also was the liason with the press throughout these years---especially in Britain---which may have separated him from the rest of the group a bit. By early '72, personality differences, and some business hassles, forced Bruce into an uncomfortable position. Should he remain in a group where he thought he wasn't particularly wanted, or should he go his own route? He chose to leave, but the question as to whether he did so by force or by choice was never answered too clearly.

Musically, his work with the Beach Boys usually centered on ballads, which by design were made for a solo spotlight. The group felt that Bruce's writing lent itself more towards a solo attitude, so Bruce was encouraged to pursue that avenue. Towards the end of his Beach Boys days, Bruce's spotlight was his solo rendition of Elton John's "Your Song"---perhaps that's why Elton asked him to sing backup on his forthcoming album...

It's been almost two years since Bruce left the Beach Boys, and he's done little publicly to make a name for himself. During the late sixties and early seventies, Bruce made guest appearances on numerous records by Sagittarius, Spring, Cyrus, Shaun Harris, and Roger McGuinn. On the Shaun Harris LP, he helped make "Love HasGone Away" stand out, with his trademark high pitched vocals. On the McGuinn LP, his piano graced a few tracks, but again it was his vocal aid which made "Draggin" the stand out track on the album.

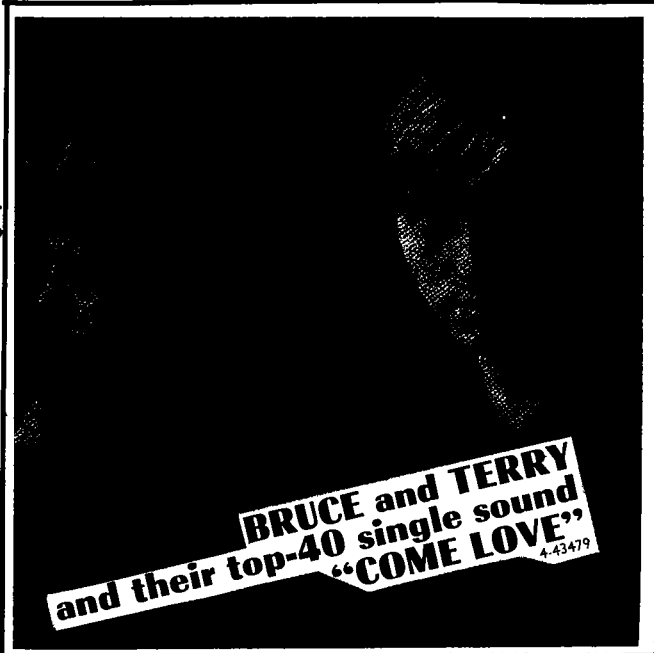
Last year Dean Torrence's Legendary Masked Surfers utilized Bruce on some updatings of Jan & Dean cuts like "Summer Means Fun", which eventually led to an announcement of the formation of a new group, "California". It was supposed to consist of Terry Melcher, Bruce Johnston, and Dean Torrence, and the result could only have been fabulous. But after numerous rumors as to signing (Columbia, Warner Brothers, and Rocket Records) were printed and retracted, little has been heard. It seems the "California" idea has been shelved until Terry Melcher's 'solo' album is released...

An incident which has come to light bears noting here. Seems the first song Bruce ever wrote (mid 50's) was about surfing. He was watching some guy surf from the Beach, he composed the song, and later sought out the guy and told him of the song. The guy allegedly beat him up for his artistic vision!!! Maybe that's why he's stayed in the background ever since, but now (almost 20 years later!), it's about time Bruce got his career into high gear. His relationship with the Beach Boys seems amicable---he recently joined them onstage in Madison Square Garden and ran thru a slew of "oldies" to the seeming delight of all---so that could be a starting point. A solo album that veers away from maudlin pretentiousness would be a good idea, and the debut of "California" would probably be even better! Bruce has had a hand in making a lot of great music in that past, and right now we need some new fresh 1974 music. Hopefully Bruce Johnston will rise to the occasion and give it to us.

DISCOGRAPHY

<u>Bruce & Jerry</u> : Take this Pearl (Johnston)/I Saw Her First (Johnston-Cooper)	Arwin 1003	7/59
<u>Ron Holden</u> : Love You So/My Babe	Donna 1315	10/59
Gee But I'm Lonesome/Susie Jane	Donna 1324	7/60
Everythings Gonna be Allright/True Love Can Be	Donna 1328	10/60
Who Says There Aint No Santa Claus/You Line is Busy	Donna 1331	11/60
The Big Shoe/Let No One Tell You	Donna 1335	3/61
<u>Love You So</u> : Donna 2111: Here I Come; Everythings Gonna Be Allright; Gee But I'm Lonesome; Susie Jane; Let No One tell You; Love You So; My Babe; True Love Can Be; Seeing Double; Do I Have the Right; You Line is Busy.8/60.		
<u>Bruce Johnston</u> : Do the Surfer Stomp Part 1/Do the Surfer Stomp pt 2(Instrumental)	Donna 1354	2/62
<u>The Surf Stompers</u> : The Original Surfer Stomp/Pajama Party (E)London HL 9780	Del-FI 4202	3/63
<u>The Bruce Johnston Surfing Band</u> : <u>Surfer's Pajama Party</u> : Del-FI 1228; Surfers Delight (same song as Pajama Party); Kansas City; Mashin The Popeye; Gee But I'm Lonesome; Green Onion; Ramrod; Last Night; Surfer Stomp; What'd I Say; Something on Your Mind.		6/63.
<u>The Surf Stompers</u> : <u>The Original Surfer Stomp</u> : Del-FI 1236; Same as Above, but different cover.		9/63.
"Surf Party" (also known as "Pajama Party" & "Surfers Delight") appears on <u>Battle of the Surfing Bands</u> ; a regional album marketed by DEL-FI during 1963. Del-FI 1235.		

CONTINUED ON PAGE 22.



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Best of the Beatles	Savage 71	\$10.
The Beatles Tell All	VJ 202	\$50.
Beatles: Aint She Sweet	Atco 139	\$40.
Beatles: My Bonnie	MGM 423	\$25.
Beatles & Tony Sheridan	Metro 563	\$25.
Ed Rudy #11 Beatles Interview		\$25.
Special: John & Yoko	2 Virgins	\$2.98

We have a large selection of Beatles memorabilia: buttons, magazines, etc. Send your wants!

Also: Many original Elvis, Beatles 45's with picture sleeves. Large Selection of Buddy Holly and many other favorites.

Special Collectors Albums: all only \$5.98 each:

Beatles: Shea Stadium; Yellow Matter Custard; Let It Be; Live in Germany; Top of the Pops; Have You Heard the Word; Lennon & Stones Blues Jam; Xmas Collection; Peace of Mind; McCartney & Wings; Many others--Send for Info.

Stones: American Tour '72; MSG '72; Stoned Again; Summer Re-runs; Bright Lights; Earthquake Benefit. Many More.

Who: Alive in England; Radio London; Who Dun it; Unreleased; Mr. Pig.

Dylan: Kindest Cut; Stealin; Great White Wonder; John Birch Society; Visions of Johanna; The Villager; Isle of Wight; Zimmerman 1 & 2; Let me Die in My Footsteps; Dylan & Band; many others.

Kinks: Rare Kinks

Yardbirds: On Down

Also: rarities by Hendrix; Neil Young; New Riders; James Taylor; Santana; Leon Russell; David Bowie; Led Zeppelin; Allman Brothers; Procol Harum; J. Geils Band; Moody Blues; Alice Cooper; Deep Purple; Blind Faith, and MORE!

We also have a huge stock of: out-of-print albums and singles by Sixties & Fifties artists. Send your Wants Lists!!

THE GOLDEN DISC: 228 Bleeker Street; N.Y., N.Y. 10014.

#212-255-7899

Mon-Sat: 12-8; Sun: 12-5 PM

More Special Collectors Items: All Mint:

Beach Boys: Heroes & Villains W/ Picture Sleeve	Brother	\$5.
Beatles: Sie Leib Dicht-2nd pressing	Swan	\$1.50
Beatles: EP "Four by the Beatles" with Cover		\$10.
Beatles: EP "Please Mr. Postman" with Cover		\$50.

PHILLIES:

Christmas Album	Mint Original	Special:	\$5.
Presents Today's Hits	Phillies 4004		\$30.
Bob B. Soxx	Zip a dee Do Dah	4002	\$10.
Crystals	Greatest Hits	4003	\$25.

45's: Walking in the Rain; Baby I Love You; Uptown; There's No Other Like My Baby. All on Phillies, but second pressings: All only 75¢ each!

Righteous Brothers: Lost That Loving Feeling Phillies 4007 & Back To Back Phillies 4009

These albums only \$2.98 each; new and original!

Bruce Johnston Discography, con't from previous page.

Bruce Johnston: Surfin Round the World; Columbia 2057/8857; Surfin Round the World; Makaha At Midnight; Down Under; Cape-town; Biarritz; Jersey Channel Islands-part 7; The Hamptons; Virginia Beach; Surf-A-Nova; Hot Pastrami; Mashed Potatoes, Come on to Rincon-Yeah!!!; Malibu; Surfin's Here To Stay. 8/63.

Rip Chords:	Here I stand/Karen	(71062/70935)	(#51)	Columbia	42687	2/63
	Gone/She Think I Still Care	(71367/71322)	(#88)		42812	8/63
	Hey Little Cobra/The Queen	(71578/71577)	(#4)		42921	11/63
	Three Window Coupe/Hot Rod U.S.A.	(71670/71673)	(#28)		43035	5/64
	One Piece Topless Bathing Suit/Wah-Wahini	(71936/71914)	(#96)		43093	8/64
	Don't Be Scared/Bunny Hill	(72177/72178)			43221	3/65
	Hey Little Cobra & Other Hot Red Hits: Columbia 2151/8951: Hey Little Cobra; Here I Stand; The Queen; 409; Trophy Machine; Gene; Little Deuce Coup; 40 Ford Time; She Still Thinks I Care; Shut Down; Drag City; Ding Dong. 2/64					
	Three Window Coupe: Columbia 2216/9016: Three Window Coupe; Bonneville Bonnie; Gas Money; This Little Woodie; Hot Rod USA; Old Car made in '52; Surfin Craze; Beach Girl; My Big Gun Board; Surf City; Summer USA; Big Wednesday. 7/64					
	"Here I Stand" & "She Thinks I Still Care" appear on Columbia Sampler: The Swingers: CSP 176.					
	"Red Hot Roadster" (a fine middle period cut) appears on A Swingin Summer: HRR 8509.					

Bruce & Terry:	Custom Machine/Makaha at Midnight	(71618/71356)	(#85)	Columbia	42956	1/64
	Summer Means Fun/Yeah	(71809/71659)	(#72)		43055	6/64
	Carmen/I Love You Model T	(72009/71641)			43238	3/65
	Four Strong Winds/Raining in My Heart	(72623/72616)			43378	9/65
	Come Love/Thank You Baby	(112317/112318)			43479	1/66
	Girl, It's Allright Now/Don't Run Away	(113532/113533)			43582	4/66

Rogues:	Everyday/Rogers Reef	(71798/72162)		Columbia	43190	12/64
	Come On, Let's Go/Roger's Reef Part 2	(72248/72249)		Columbia	43253	4/65

The Rituals:	This is Paradise/Gone	Arwin 127	11/64
	Gone/Surfers Rule	Arwin 128	4/65
Kustom Kings:	In My 40 Ford/Clutch Rider	Smash 1883	5/64
	Kustom City USA: Smash 27051/67051		6/64
Catalinas:	Fun Fun: Ric 1006		8/64
	Boss Barracuda/Surfer Boy	Ric 164	7/65
Pat Boone:	Little Honda/Beach Girl	Dot 16658	8/64
Wayne Newton:	Coming On Too Strong/non BJ/TM	Cap. 5338	11/64
Sidewalk Surfers:	Skateboard/Fun Last Summer	Jub. 5496	2/65

Also: Beach Boys from 1966-1972.

Mandi Martin: Don't Let Him Get Away From You (72164)/ 4/65
This is Goodbye Forever (72163) Col. 43254

Graham Bonney: Thank You Baby/(non BJ) UK Col. DB 8111.1/67

Misc. Appearances on:

Cyrus: Elektra 74105	Sagittarius: Col. 9644
Spring: UA 5571	Shawn Harris: Cap. 11168
Roger Mc Guinn: Col. 31946	

Mike Clifford: Bruce wrote the 'B' side of the following:
Barbara's Theme/Don't Make Her Cry UA 794 11/64
"Don't Make Her Cry" also appeared on Mike Clifford's LP:
For the Love of Mike: UAL/UAS 3409/6409 2/65

THE FOLLOWING RECORDS LISTED, ARE FOR BID ONLY. ALL BIDDING CLOSES 3 WEEKS AFTER YOU RECEIVE "ROCK MARKET PLACE". I WILL ALLOW 2 EXTRA WEEKS FOR BIDS, FOR THOSE WHO LIVE OUTSIDE THE U.S.A. EARLIEST TOP BID WINS, IF IN TIE. PLACE YOUR BIDS EARLY TO BE SAFE.

--45's FOR BID--

AUCTION

label	artist/title	condition
1. ABNAK 116	THE FIVE AMERICANS/NOW THATS IT OVER (orange plas) (M)	
2. APPLE 1813	PLASTIC ONO BAND /COLD TURKEY (M) (picture cover)	
3. 1842	PLASTIC ONO BAND /HAPPY XMAS (M) (pic cov) (green plas)	
4. 1844	RAFINGER /BABY BLUE (M) (picture cover)	
5. 1845	LON & DERREK VAN EATON /SWEET MUSIC (M) (picture cover)	
6. 1849	RINGO STARR /BACK OFF BOOGALOO (M) (picture cover)	
7. 1850	CHRIS HODGE /WE'RE ON OUR WAY (M) (picture cover)	
8. 1854	ELEPHANT'S MEMORY /LIBERATION SPECIAL (M) (pic cover)	
9. ATCO 6308	THE BEATLES /AIN'T SHE SWEET (VG-) (M)	
10. 6415	THE TROGGS /WILD THING (M) (picture cover)	
11. 6428	BUFFALO SPRINGFIELD /GO AND SAY GOODBYE (M-) (M)	
12. 6615	BUFFALO SPRINGFIELD /FOUR DAYS GONE (M-) (M)	
13. AUTUMN 3	SLY STEWART /JUST LEARNED TO SWIM (M) (Sly Stone)	
14. 13	CAROUSELS /SAIL AWAY (M) (Charlie Rich song)	
15. 17	CHOSEN FEW /NOBODY BUT ME (M) (picture cover)	
16. 18	TIKIS /I'VE BEEN DREAMING (M)	
17. 19	MOJO MEN /DANCE WITH ME (M)	
18. 23	VEGETABLES /LAST THING ON MY MIND (M)	
19. BROTHER 3500	THE FLAME /SEE THE LIGHT (M) (picture cover)	
20. CAMEO 391	PETER BEST /BOYS (M)	
21. CANTERBURY 503	THE NEW WAVE /NOT FROM YOU (M) (picture cover)	
22. CAPITOL 4777	BEACH BOYS /SURFIN SAFARI (VG-) (picture cover)	
23. 4952	THE HONEYEYS /SHOOT THE CURL (M) (picture cover)	
24. 5174	BEACH BOYS /DON'T WORRY BABY (VG+) (picture cover)	
25. 5602	BEACH BOYS /SLOOPY JOHN B (M-) (M)	
26. 5676	BEACH BOYS /GOOD VIBRATIONS (VG+) (picture cover)	
27. 5759	OUTSIDERS /HELP ME GIRL (M) (picture cover)	
28. 5808	PETER & GORDON /KNIGHT IN RUSTY ARMOR (M) (pic cover)	
29. 5810	THE BEATLES /STRAWBERRY FIELDS FOREVER (M) (pic cover)	
30. COLUMBIA 43035	THE RIP CHORDS /THREE WINDOW COUPE (M) (red plastic)	
31. 43093	THE RIP CHORDS /ONE PIECE TOPLESS BATHING SUIT (M)	
32. 43339	CHAD & JEREMY /I DON'T WANT TO LOSE YOU (M) (pic cov)	
33. 43375	PAUL REVERE & RAIDERS /STEPPIN OUT (VG+) (red plastic)	
34. 43885	KENNY RANKIN /IN THE NAME OF LOVE (M) (picture cover)	
35. 43907	PAUL REVERE & RAIDERS /GOOD THING (VG+) (picture cover)	
36. 43935	INTERNATIONAL SUBMARINE BAND /SUN UP BROKE (M) (picture cover)	
37. 44227	PAUL REVERE & RAIDERS /UPON YOUR LEAVING (M) (pic cov)	
38. 44746	BYRDS /BAD NIGHT AT THE WHISKEY (M-) (M)	
39. 44826	BOB DYLAN /DRIFTER'S ESCAPE (M) (picture cover)	
40. 45295	THE FLOCK /MERMAID (M) (picture cover)	
41. CONGRESS 212	DAVE CLARK FIVE /THAT'S WHAT I SAID (M) (picture cover)	
42. DEL FI 4202	BRUCE JOHNSON /SURFER STOMP (M)	
43. DIMENSION 1009	CAROLE KING /HE'S A BAD BOY (M)	
44. 1010	BIG DEE TRWIN /SWINGING ON A STAR (M)	
45. 1011	LITTLE EVA /JUST A LITTLE GIRL (M)	
46. 1012	THE COOKIES /I WANT A BOY FOR MY BIRTHDAY (M)	
47. 1013	LITTLE EVA /THE TROUBLE WITH BOYS (M)	
48. 1018	BIG DEE TRWIN /YOU'RE MY INSPIRATION (M)	
49. 1019	LITTLE EVA /PLEASE HURT ME (M)	
50. 1020	THE COOKIES /GIRLS GROW UP FASTER THAN BOYS (M)	
51. 1026	THE CINDERALLAS /PLEASE DON'T WAKE (M)	
52. 1034	THE JEWELS /GOTTA FIND A WAY (M) (picture cover)	
53. DOT 16612	THE RAINBOWS /MY RINGO (VG+) (about Ringo Starr)	
54. ELEKTRA 45013	THE BEFEATERS /DON'T BE LONG (M) (The Byrds)	
55. 45673	BRAINBOX /WOMAN'S GONE (M) (Focus)	
56. EPIC 9857	THE YARDBIRDS /I'M A MAN (M-) (M)	
57. 9882	DAVE CLARK FIVE /AT THE SCENE (M) (picture cover)	
58. 10031	DAVE CLARK FIVE /PLEASE TELL ME WHY (M) (pic cov)	
59. 10076	DAVE CLARK FIVE /SITTING HERE BABY (M) (pic cov)	
60. 10156	THE YARDBIRDS /LITTLE GAMES (M-) (M)	
61. 10199	DON & GOODTIMES /HAPPY AND ME (M) (picture cover)	
62. FONTANA 1891	EDEN KANE /BOYS CRY (M) (picture cover)	
63. HICKORY 1450	NEAL FORD & FANTICS /BRAND NEW GIRL (M) (picture cover)	
64. 1465	RANDY & HOLIDAYS /PAUL REVERE 250 (M)	
65. 1468	NEAL FORD & FANTICS /GET TOGETHER WITH ME (M) (picture cover)	
66. 1470	DONOVAN /SUMMER DAY REFLECTION SONG (M) (picture cover)	
67. 1490	NEAL FORD & FANTICS /THAT GIRL OF MINE (M) (picture cover)	
68. IMPERIAL 66051	BILLY J. KRAMER /FROM A WINDOW (M) (picture cover)	
69. INTERPHON 7713	THE HONEYCOMBS /I CAN'T STOP (M) (picture cover)	
70. JAMIE 1310	CRISPAN ST. PETERS /YOU WERE ON MY MIND (M) (picture cover)	
71. JERDEN 735	IAN WHITCOMB /BONEY MORONIE (M)	
72. LHI 17000	THE KITCHEN CINO /YOU'LL BE SORRY SOMEDAY (M)	
73. LIBERTY 55496	JAN & DEAN /WHO PUT THE BOMB (M)	
74. 55613	JAN & DEAN /MONOLULU LULU (M) (picture cover)	
75. 55792	JAN & DEAN /EASY AS 1 2 3 (M) (picture cover)	
76. 55812	BOBBY FULLER FOUR /LET HER DANCE (M-) (M)	
77. LOMA 2064	KIM FOWLEY /SOMETHING NEW AND DIFFERENT (M) (picture cover)	
78. LONDON 9687	ROLLING STONES /IT'S ALL OVER NOW (VG+) (M)	
79. 9712	THE NASHVILLE TEENS /GOODE EYE (M)	
80. MAGIC LAMP 401	JAN & DEAN /CALIFORNIA LULLABY (M)	
81. MAM 3608	DAVE EDMONDS /I'M COMIN HOME (VG+) (M)	

82. MEDIARTS 108	DON McLEAN /CASTLES IN THE AIR (M) (M) (picture cover)
83. MIRA 202	THE LEAVES /LOVE MINUS ZERO (M)
84. ODE 66016	THE BEACH BOYS /WOULDN'T IT BE NICE (M) (picture cover)
85. 66023	JAN BERRY /BLUE MOON SHUFFLE (M) (of Jan & Dean)
86. PARLOPHONE 5508	THE HOLLIES /IT'S YOU (M) (english pressing)
87. 8891 (EP)	THE BEATLES /ALL MY LOVING (M) (mono) (picture cover)
88. PARROT 9796	THEM /MYSTIC EYES (VG+) (M)
89. 9784	THEM /HALF AS MUCH /DRESSED IN BLACK (M)
90. PHILLIPS 40561	BLUE CHEER /FROM YOUR TREE (M) (picture cover)
91. PHILLIES 108	THE ALLEY CATS /PUDDIN' N' TAIN (M)
92. 110	BOB B. SOXX /WHY DO LOVERS BREAK EACH OTHERS HEARTS (M)
93. 113	BOB B. SOXX /NOT TO YOUNG TO GET MARRIED (M)
94. 119	THE CRYSTALS /LITTLE BOY (M-)
95. 126	THE RONNETTES /BORN TO BE TOGETHER (M)
96. RAINY DAY 8001	FLYING MACHINE /NIGHT OWL (M) (James Taylor)
97. RCA VICTOR 9140	JEFFERSON AIRPLANE /SOMEBODY TO LOVE (M) (M) (picture cover)
98. 9248	JEFFERSON AIRPLANE /PLASTIC FANTASTIC LOVER (M) (M) (picture cover)
99. 9297	JEFFERSON AIRPLANE /TWO HEADS (M)
100. 9496	JEFFERSON AIRPLANE /GREASY HEART (M)
101. 0343	JEFFERSON AIRPLANE /HAVE YOU SEEN THE SAUCERS (M-)
102. 103 (EP)	DAVID BOWIE /LIFE ON MARS (M) (not issued to public)
103. RED BIRD 10003	JELLY BEANS /I WANNA LOVE HIM SO BAD (M)
104. 10011	JELLY BEANS /BABY BE MINE (M)
105. 10015	BARRY MANN /TALK TO ME BABY (M)
106. 10017	THE DIXIE CUPS /ANOTHER BOY LIKE MINE (M)
107. 10019	THE SHANGRI-LAS /SHOUT (M)
108. 10021	RODDIE JOY /LOVE HIT ME WITH A WALLPAPER (M)
109. 10024	THE DIXIE CUPS /IKO IKO (M)
110. 10028	THE TRADE WINDS /GIRL FROM GREENWICH VILLAGE (M)
111. 10030	THE SHANGRI-LAS /GIVE US YOUR BLESSINGS (M)
112. 10032	THE DIXIE CUPS /I'M COMING GET YOU YET (M)
113. 10033	THE TRADE WINDS /SUMMERTIME GIRL (M)
114. 10034	ELLIE GREENWICH /YOU DON'T KNOW (VG-) (M)
115. 10043	THE SHANGRI-LAS /I CAN NEVER GO HOME ANYMORE (M)
116. 10048	THE SHANGRI-LAS /SOPHISTICATED BOOM BOOM (M)
117. 10053	THE SHANGRI-LAS /DRESSED IN BLACK (M)
118. 10065	THE YOUNG GENERATION /HYMN OF LOVE (M)
119. REPRISE 0287	MIKE CURR & CURYSTONES /HOT DAM (M) (picture cover)
120. 0375	SANDIE SHAW /I'VE HEARD ABOUT HIM (M)
121. 0379	THE KINKS /SET ME FREE (M) (picture cover)
122. 0400	THE ROCKIN' BERRIES /YOU'RE MY GIRL (M) (picture cover)
123. 0569	KIM FOWLEY /DON'T BE CRUEL (M) (picture cover)
124. 0587	THE KINKS /MR. PLEASANT (M) (picture cover)
125. 0641	JIMI HENDRIX /HEY JOE (M) (picture cover)
126. 0661	THE MOJO /NOT TO OLD TO START CRYIN (M) (picture cover)
127. 0858	THE ELECTRIC PRUNES /LOVE GROWS (M) (picture cover)
128. 0894	THE BEACH BOYS /SUSIE CINCINNATI (M) (picture cover)
129. 0998	THE BEACH BOYS /COOL, COOL WATER (M) (picture cover)
130. SGC 006	THE NAZZ /UNDER THE ICE (M) (picture cover)
131. SHAKARI 101	GARNELL COOPER /INTRODUCING THE BEATLES TO MONKEY LAND (M) (Seattles novelty record)
132. SHELTER 6795	interviews with the artists who helped create Leon Russell's, HANK WILSON LP. (M) (not released to public)
133. SMASH 2119	THE LEFT BANKE /DESTREE (M) (picture cover)
134. SOMA 1442	THE CASTAWAYS /GOODBYE BABE (M)
135. TA 191	SEALS & CROFTS /SEE MY LIFE (M) (picture cover)
136. 208	SEALS & CROFTS /LEAVE (M)
137. 206 (EP)	SEALS & CROFTS /HOLLOW REED (not released to public) (M)
138. TOWER 155	IAN WHITCOMB /N-E-R-V-O-U-S (M)
139. 282	THE STANDELLS /MR. NOBODY (M)
140. 314	THE STANDELLS /RIOT ON SUNSET STRIP (M)
141. TRACK 2718	THUNDERCLAP NEWMAN /ACCIDENTS (M) (picture cover)
142. 2094-011 (EP)	JOHNS CHILDREN & THUNDERCLAP N. (M) (english pressing)
143. TRIE 8308	SIR DOUGLAS QUINTET /SHE'S ABOUT A MOVER (M)
144. 8314	SIR DOUGLAS QUINTET /THE RAINS CAME (M)
145. UA 50859	JAN & DEAN /VEGETABLES (M) (picture cover)
146. 35464	FLAMIN GROOVIES /GET A SHOT OF R & B (M) (english pres)
147. WARNER BROTHERS 5626	TEDDY & CLOCKWATCHERS /YOU WERE MADE FOR ME (M) (picture cover)
148. 5654	THE EAGLES /BALLAD TO A LADY (M) (picture cover)
149. 5681	KEITH ALLISON /SWEET LITTLE ROCK & ROLLER (M)
150. 5848	BEAU BRUMMELS /FINE WITH ME (M)
151. 7025	THE COOKIES /ALL MY TRIALS (M) (picture cover)
152. 7014	BEAU BRUMMELS /DON'T MAKE PROMISES (M)
153. 7151	JAN & DEAN /ONLY A BOY (M) (picture cover)
154. 7234	THE MUSIC MACHINE /TIN CAN BEACH (M) (picture cover)
155. 142	released only to radio stations, on the power to vote. each artist gives there views on voting. beach boys --- Dennis Wilson, Carl Wilson, Ricky Fataar, Mike Love, Alan Jardine. /Howard Kaylan & Mark Volman /Todd Rundgren /Beaver & Krause (M) (picture cover)
156. WEE 10021 (EP)	MAD RIVER /WINCHIMES /VG+ (picture cover) rare Berkley label. other songs are ORANGE FIRE & GAZELLE
157. WINDSOR COURT STSC	DAVE CLARK FIVE INTERVIEW /other side is NANCY SINATRA (not released to public) (VG+)

Write to: Rip Lay; Box 16115; San Francisco, Calif.; 94116.

AUCTION

--LP's FOR BID--

1. APC 100	JIM CROCE CHRISTMAS SAMPLER (M) (not released to public)
2. AUDIO FIDELITY 2151	THE TREMOLES /BRIAN DOOLE IS HERE (M)
3. A & M 4205	THE CARPENTERS /OFFERING (M) (there let lp, was pull back off the market when they became big. Later released as "Ticket to Ride" lp. Rate cover, shows them standing in front of the woods.
4. BUDDAH 5023	CALLIOPE /STEAMED (M) (Danny O'Keefe)
5. CAPITOL 2442	THE BEATLES /RUBBER SOUL (M) (mono)
6. 2470	CHAD & JEREMY /BEST OF (M-)
7. 2762	HEARTS & FLOWERS /NOW IS THE TIME (M)
8. 2945	THE BEACH BOYS /THE BEST OF VOL #3 (M-)
9. 2985	MAD RIVER (M-)
10. 185	MAD RIVER /PARADISE BAR & GRILL (VG+) (M)
11. CHRYSALIS 1040	JETHRO TULL /A PASSION PLAY (M) (edited version for d.j. use, not issued to public)
12. COLPIX 494	DUANE EDDY /DOES BOB DYLAN (M) (mono)
13. COLUMBIA (CM) 1677	THE YARDBIRDS /FIVE LIVE YARDBIRDS (M) (mono) (english)
14. DECCA 4560	THE SURFARIS /FUN CITY U.S.A. (M) (mono)
15. 15	
16. ELEKTRA 74063	ROXY (M)
17. FONTANA 67598	AMBEROSE SLADE /BALLZY (M-) (SLADE)
18. 13003	MANFRED MANN /WHAT A MAN (M) (english pressing)
19. GNP CRESCENDO 7040	SKY SAXON BLUES BAND /A FULL SPOON OF SEEDY BLUES (VG)
20. GO GO 2217002	DR. WEST MEDICINE SHOW /EGGPLANT THAT ATE CHICAGO (M)
21. HARVEST 4013	THE MOVE /MESSAGE FROM THE COUNTRY (M)
22. HICKORY 141	NEAL FORD & FANTICS (M)
23. HI 1	AL GREEN /45 minute lp interview (M) (not released)
24. IMPERIAL 9067	THE TEDDY BEARS /SINGING (M) (Phil Spector) (mono)
25. 12261	THE SWINGIN BLUE JEANS /HIPPIE HIPPIE SHAKE (M)
26. 9299	THE HOLLIES /HEAR HEAR (M) (mono)
27. ISLAND 6758	programming guide lp with Traffic, Spooky Tooth, Wellers Sutherland Brothers. (not released to public) (M) (picture cover)
28. LHI 12001	INTERNATIONAL SUBMARINE BAND /SAFE AT HOME (VG+)
29. JUNE 3016	TRIPSICHOORD (M) (picture cover)
30. LIBERTY 7339	JAN & DEAN /DRAG CITY (M)
31. 7361	JAN & DEAN /DEAD MAN'S CURVE (M)
32. 7368	JAN & DEAN /RIDE THE WILD SURF (M)
33. 7377	JAN & DEAN /LITTLE OLD LADY FROM PASADENA (M)
34. 7460	JAN & DEAN /GOLDEN HITS VOL #3 (M)
35. 7603	THE IDLE RACE /BIRTHDAY PARTY (M)
36. MERCURY 61127	THE RATTLES /GREATEST HITS (VG+) (M) (picture cover)
37. MGM 4459	WAYNE FONTANA / (M) (mono)
38. PHILLIES 4005	A CHRISTMAS GIFT TO YOU /Ronnette, Crystals, etc (M)
39. PVE 18326	THE KINKS /GREATEST (2 records set) 25 songs (M) 1968 (mono)
40. RCA 3307	THE ASTRONAUTS /GO GO GO (M)
41. 3359	THE ASTRONAUTS /FOR YOU FROM US (M)
42. REPRISE 6312	FAMILY /MUSIC IN A DOLL'S HOUSE (M-)
43. 511	T. REX /26 minute interview with Marc Bolan, not released to public. (M-) (M) (picture cover)
44. 558	RY COODER /radio show live performances of songs never before recorded, not released to public (M) (picture cover)
45. SCEPTER 524	MURRAY THE K /THE FIFTH BEATLE (VG-) (oldies but good)
46. SGC 5002	THE NAZZ /NAZZ NAZZ (M) (red plastic) Todd Rundgren
47. SIRE 97016	THE DEVIANTS /#3 (M-)
48. SUPER K 6002	THE SHADOWS OF KNIGHT /FOLLOW, ALONE, SHAKE (M)
49. TRIBE 37001	SIR DOUGLAS QUINTET /BEST OF (M-) (mono)
50. UMBRELLA 101	THE LOADING ZONE /ONE FOR ALL (M)
51. UA 6588	THE EASYBEATS /FRIDAY ON MY MIND (M)
52. 6667	THE EASYBEATS /FALLING OFF THE EDGE OF THE WORLD (M)
53. 6648	ELLIE GREENWICH /COMPOSES, PRODUCES AND SINGS (M) (it does exist, was believed not to be made. Cover is fantastic shot of Ellie. (MIN. BID of \$5
54. TOWER 5049	THE STANDELLS /THE HOT ONES (M)
55. 5116	THEM /TIME OUT, TIME IN (M)
56. WARNER BROTHERS 1760	THE BEAU BRUMMELS /BRADLEY'S BARN (M)
57. WHITE WHALE 216	JOHN'S CHILDREN (VG+)
58. 9ELLAPHON 1527	CREEDENCE CLEARWATER REVIVAL & JERONIMO (M) (purple non see thru plastic) very rare German press

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AUCTION & RECORDS WANTED

AUCTION: Records Wanted:

Animals: I'm Crying/Take it Easy MGM PS
Blue Feeling/Boom Boom " DJ
Inside Looking Out/same " DJ
Its all Meat/Other Side of Life MGM DJ Fair

Beach Boys: Harcos & Villians/You're Welcome Brother
Cettin Hungry/Devoted to You " DJ
Need a Mess of Help/Cuddle Up " DJ
Marocella/same " DJ

Byrds: Have You Seen her Face/Dont Make Waves PS
Big Brother & CO.: Last Time/One Coe Mainstream
Cream: Spoonful pt 1 & 2 COH Atco
Crossroads/same DJ " PS

Dave Clark 5: Glad all Over/I Know You Epic PS
" Cant You See/No Time " " "
" Try to Hard/All Night Long " " "
" You Got What it Takes/Dr. R " " "
" Southern Man/If You Wanna see Me Cry Epic

Grapefruit: Dear Deliah/Dead Root Equinox
" Yes/Elevator " " "

Hullabaloo: Party Dell/Gonna Love You Too Rou. PS
Lothar & Mand People: Midnight Banger/Yes I Love U DJ Pwor

Move: Flowers in the Rain/Lemon Tree A&M
Curly/This Time Tomorrow DJ A&M

Manfred Mann: Sha la la/John Hardy A&M PS
" My Name is Jack/There is a Man COH Merc.
" Fox on the Run/Too Many People " "

Rolling Stones: Not Fade Away/Wanna be Your Man Orig.
Tell me/Just Wanna Make Love " "
Its all over Now/Good Times.. " "
Heart of Stone/What a Shame " "
Shes a Rainbow/2,000 Light Years Pic Sl.
In another Land/Lantern Pic Sl.
Immediate

Small Faces: Itchycoo Park/In Only Dreaming
Tin Soldier/Feel Much Better PS " "
Lazy Sunday/Rollin Over " "

Rod Stewart: Angel/What Made Mailwaukee Famous UK Mercury
Standells: Animal Girl/Soul Driffin Tower
Seeds: Pushin Too Hard/Try to Understand Crescendo
1,000 Shadows/March of Flower Children PS
Shadows of Knight: Oh Yeah/Light Bulb Blues Dunwich PS

T. Rex: Ride a White Swan/Summertime Blues Bl.Thumb
Wild Thing/With a Girl Like You Atco

Trogs: Wild Thing/With a Girl Like You Atco

Tom & Jerry: Hay Schoolgirl/Dancin Wild (Simon & Gar.) Big
Terry Knight & Pack: Love Love/The Train Lucky 11

Who: Love Love/This Precious Time
Cant Explain/Build Headed Woman Decca
Kids are Alright/Legal Matter COH
Happy Jack/Whiskey Man PS
Pinball Wizard/Dogs pt 2 COH PS
Substitute/Waltz for a Pig Atco
Bootleg EP: Anyway Anyhow/Daddy Rolling Stone/
Last Time/Under My Thumb

Yardbirds: Over Under Sideways/Jeffs Boogie PS Epic
Zombies: Shes Coming Home/I Must Move Parrot
Whenever You Ready/I Love You " "
Dont Go Away/Is this the Dream " "
Imagine the Swan/Conversations of Fl St. Date

Bob Dylan: Queen Jane Approx./One of Us Must Know Col.

Buffalo Springfield: Everyday/Expecting to Fly DJ Atco
Merry Go Round/Un-Munde COH
Special Care/Kind Woman DJ
On the Way Home/4 Days Gone "

WANTS:
The following Beatles 45's with Picture Covers: I will trade or buy: Capitol 5150: Cant Bay Me Love: Capitol 5715: Yellow Submarine: Capitol EP 2121 Roll Over Beet-hoven: Capitol 2056 Hello Goodbye: MGM 13227: Why/Cry For a Shadow: VJ 581: Please Please Me: Atco 6302: Sweet Georgia Brown (No PS): Tollie: Love me Do.

All my Above auction singles are mint except where noted.

WRITE: Paul Kelly; 64 "J" Street; Hull, Mass.; 02045.

Auction

AUCTION:

Grapefruit: Sha-Sha (By Vanda-Young) Art-Cover
" Lady Godiva/Cant Find Me PC
" Someday/Theme For Twigg AC

Dave Davies: Lincoln County
Kinks: Cods Children/Moments PC
Waterloo Sunset/Act Nice PC
Something Better Beginning (By Ray Davies)

Honeycombs: Arnold Layne
Pink Floyd: Hey Bulldog/Real Love Guaranteed
The Gods: Rosanna/Maybe God's....
Carl Wayne: I Love You/Way I Feel Inside
Zombies: Drivin Saturday/Round n Round PC
Bowling: John In Only Dancing/Hang On.. PC
" Big Black Snake/Only a Roach AC
Humble Pie: Curly/This Time Tomorrow PC
Move: The Game/Beauty Queen Exo.
Herd: Chinatown/Down on the Bay S PC
Move: Caroline (By Roy Wood)

Casuals: Here Comes the Nice/Talk To You PC
Small Faces: Caroline Goodbye/Say You Dont Mind PC
Colin Blunstone: Fourmost I'm in Love 1-new;exc.
Fourmost: Liebe gluck und treue/wunder (In German)PC
Peter & Gordon: Allright Now
Steve Gibbons: Loved of the Loved(Lennon-McCartney)VG
Cilla Black: Lazy Pat People (By Pete Townsend)
Barron Knights: FYE-reissue EP Cant Help thinkin etc
David Bowie: Happy Jack/Ive Been Away AC VG
Who: This Strange Effect (By R. Davies) PC Exc.
Dave Berry: Stonehearted Mama (maxi 45) PC
Pretty Things: Sunshine & Rain/Is there Anybody PC
Alan Price

All singles new except where indicated.

WRITE: A. de Reus; Postbus 1098; Arnhem, HOLLAND.

AUCTION & WANTED

AUCTION & WANTS:

Demian: ABC 718
Searchers: Take me For What Im Worth Kapp 1477 Mo.
" Bumble Bee Kapp 3412
" Hear Hear Merc. 20914 Mono
Billy J Kramer: I'll Keep you Satisfied
Jim Valley w/Don & Goodtimes Harpo Panorama 104
Don & Goodtimes: Greatest Hits Burdette 300 Fair
Sky Saxon Blues Band: Spoonful of Seedy Blues GNF 2040
Seeds: Raw & Alive GNF 2043
Wayne Fontana & Mindbenders: Game of Love Font. 27542 Mono
? & Mysterians: 36 Tears Cameo 2004 Fair-
Cherokee: Cherokee Abo 719 (w/C.Hillmen &
Music Explosion: Little Bit O Soul Laur.2040(Sneaky Pete)
Graham Gouldman: The GG Thing RCA 3954
Wailers: Out of Our Tree Etiquette 24 Fair Mono
Sonics: Here are the Sonics " 26 " "
Leigh Stevens: Red Weather Phillips 294 Good
Wayne Fontana: Wayne One Font 5351 UK
Kingsmen: E Up and Away Wand 675
Dave Dee Dozy etc: Time to Take off Imp 12402
Sydicate of Sound: Little Girl Bell 6001 Gd Mono
Music Machine: Talk Talk Orig Snd. 8875 Fair
Easybeats: Friday on My Mind UA 6588 Gd WOL
Left Banke: Walk Away Renee Smash 27088 Gd Mono.
All LP's are fine-mint, except where noted & in stereo.

Herd: Our Fairy Tale/Dont Want Our Lovin Fon 1618 M H
Don & Goodtimes: Hate to hate you/You were a child Jerden 808 Fair
Music Explosion: Roadrunner/What you Want Laurie 2429 G H
County Five: Psychotic Reaction/They Gonna get you DS 104 G
Billy J Kramer: Ill be doggone/Neon City Imp 66143 G DJ
Cyrkle/Paul Revere: Camaro/SS 396 Special promo Col 466 G
Gary Lewis: This Diamond Ring/Miss Go Go/Flake Lib 227 Fair
Everything is Everything: Waitthi Tai To/Oooh Baby VA 35082 Fine
Wailers: Roadrunner/blank on B side pic of band on label GC 518
BeachBoys: Its about Time/Tears in the Morning Rep 0957 Mint DJ
W. Font & Mindbenders: Little Bit Too Late/Long Time Coming Fon 1514 Fine
Lynsey de Paul: Sugar Me/Storm in a Teacup WOL Camo 3625 Mint DJ
Kinks: Celluloid Heroes/same long & short RCA 0852 " "
Kinks: One of the Survivors/same " 0940 " "
Dave Dee Dozy etc: Save Me/Shame Font. 1569 Mint H
Moran: Beatle Thing/Lady Loves Me Epic 10087 " DJ
Ivy League: My World Fell Down/When Youre Young Cameo 449 Fair H
Beau Brummels: Goodtime Music/Sad Little Girl Autumn 24 Fine
? & Mysterians: Smokes/Cant get Enough of You Baby Cameo 467 Fair H
" " " Git to/Girl You Captivate Me " 479 " "
Dave Clark Five: Bits & Pieces/All of the Time Can. Capitol 7214 Fair
Sonics: Lovelights/Got Your Head on Backwards Jerden 809 " "
Castaways: Goodbye Baby/Mans Gotta eb a Man Soma 1442 Fine
Left Banke: Ivy Ivy/And Suddenly Smash 2089 Mint
Choir: No One here To Play with/Dont You Fell..Roul9269 " "
13th Floor Elevators: Tried to Hide/Youre Gonna Miss Me IA 107 Fair-
Hot Dogs: Say What You Mean/same DJ Ardent 2906 Mint
Kingsmen: You Better Do Right/same DJ Cap 3576 " "
Beatles: She Loves You/Ill Get You Wol Swan 4152 Fair
" Love Me Do/PS I Love You Tollie 9008 " "
" Twist & Shout/Theres a Place Wol " 9001 " "

Montanas: Run to Me/Youre Making a Big Mistake Ind.89 Gd Wol
Gestures: Run Run Run/It seems to Me Soma 1417 " "
Shadows of Knight: Bad Little Woman/Gospel Zone Dunwich 128 " H
Move: Night of Fear/disturbance UK Derram
Blue Cheer: Fortunes/All night Long Phillips 40651 Mint
Bubble Puppy: Hot Smoke/Lonely Wol IA 128 Good
Marcus Hook Roll Band: Natural Man/Boogalooing Cap 3505 Mint DJ
Easybeats: St Louis/Cant Find Love Rare Earth 5009 M
Choir: Its Cold Outside/Im Going Home Roulette 4738 M
Montanas: Difference of Opinion/Youve Got To Be Loved IN 83 M
Move: Fire Brigade/Walk Upon the Water A&M 914 Mint
Strangeloves: Honey Do/I Wanna Do It Sire 4102 "

WANTED: Will trade for or buy: anything halfway rare or obscure on the following:(Includes posters, promo material, etc); Wackers; Todd Rundgren; Nasz; Emmitt Rhodes; Marcus Hook Roll Band; present day Kingsmen; Ratchell; Sky; Demian; Sleepy Hollow; Badfinger; Cyrus Erie; Dave Edmunds; Forever More(2nd LP); Cryan Shames; Big Star; Blue Ash. Have dozens of LP's not listed for sale/trade. Send your lists or write for mine.

WRITE: Tom Sorrells; 2730 Felix Street; St. Joseph, MO.; 64501.

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Wanted: Any records released by the Pretty Things before S.F. Sorrow. Michael Downey; 85 Martling Avenue; Pleasantville, New York; 10570.

Collectors: Have many hard-to-find records (mainly British rock). Will tape on AKAI 1731 reel-to-reel. List Wants and send for my list and prices. Tim Hoare; 3304 Shelbourne; Victoria, B.C.; Canada.

For Sale: Entire Beatle Collection. Books; Magazines; Tons of articles; monthlies & memorabilia. Much great stuff so have your money ready! Write and enclose stamped envelope for list. Also, I want record albums, singles, articles, pictures, or anything at all on Trini Lopez. Please help with this. Contact: Barbara Marowski; 13913 Marion; Detroit, Michigan; 48239.

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Auction: DJ's; Promos; Rareties;. Ed Salamon; c/o WEEP Radio; Pittsburgh, PA.; 15222.

WANTED: Mint condition Beatles Monthlies at a reasonable price, single record picture sleeves, other Beatles items (magazines, photographs, clippings, etc.) Larry Childers; 292 Chestnut Street; Lawrenceville, GA.; 30245.

For Sale: "Goin Back" with the Byrds; a 4-hour experience into yesteryear (1964-1967). Includes rare recordings and facts. Has drawn praise from around the world! All homemade, but exciting and exotic!! A tribute to a fantastic group. On reel-to-reel tape only: \$7.00. Deluxe version includes illustrations and homemade cover: \$10. Costs include everything. Satisfaction guaranteed. Write: Hawaiian Byrd; 4674 Waiiki Place; Honolulu, Hawaii; 96821.

Yardbirds/related records, tapes wanted. "Great Shakes", "Yardley", live and studio outtakes. Details: Ben Richardson; 6 Delaval Road; Worcester, Mass.; 01606.

For Sale: British and American LP's and Singles. Many are deleted and hard to get. Very low priced. Send for list to: Nicholas Maffei Jr.; 655 Kimball Ave; Yonkers, N.Y.; 10704.

Wanted: Pics of Byrds, offshoot, & Related groups. Also articles, concert pics, in concert, tapes etc. Exchange cash or Italian records. R. Galli; 20030 Barlassina; Via Rezzonico 12; Milan, Italy.

Wanted: Any posters, magazines, or promo material on T. Rex. Will pay good price. Leonard Barletta; 42 Johnson Street; Trumbull, Conn.; 06611.

Wanted: LP by Peter Sarstedt; "Every Word You Say Is Written Down". Call 202-337-7931. Steve Lorber; 3319 O Street, N.W.; Washington, D.C.; 20007.

Send SASE for sale/trade list. David Gnerre; 2321 15th-Rear Apt.; Lubbock, Texas; 79401.

Wanted: Reel tapes of: Jerry G. "Beatle Countdown"; Martin & Howard's "Beatle Fables"; (DJ's at KYW Cleveland, 1964); Louise Harrison Cladwell (George's Sister) Beatle information from WBZ Boston. Write: Ralph Tennant; Alvy, West Virginia; 26322.

Wanted: Dylan 1974 Concert Tapes. All shows; Have good selection of Tapes to trade or will pay cash. Write: Max Fox; 11 Brian Ave; Mt. Joy, Penna.; 17552.

Address Correction: Frank Eslinger; 3724 Kingsbridge Avenue; N.Y., N.Y.; 10463.

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CREATION

in the beginning there was...

Flower-power Pop. Shel Talmy. Psychedelics. The Birds. Germany. Peter Townsend. Jimi Hendrix. Nicky Hopkins. All these people, places and things are inextricably involved in the story of Creation, who should go down in British rock history simply as one of the finest musical units of all time. The "Who's-Who" of British Pop circa 1967 is merely the cast for our story—a story in which musical history is made, totally ignored, and now almost a decade later, resurrected.

Until recently, The Creation was an unknown entity. Anglophiles who were nurtured on the Stones, Who, Kinks, Yardbirds and Small Faces, graduated to others like the Pretty Things, Move, Zombies, Them, and The Herd. Even those who dug deeper often failed to unearth the legacy of Creation, who are just now beginning to get their rightful niche in the Hall of Fame. In homage to Creation, TRM presents the first (and quite probably the last) complete examination of their beginnings, developments, and untimely expiration.

It's doubtful that many would have guessed that such a superlative entity as Creation would evolve from an unsuccessful Liverpool group called the Mark IV. The Mark IV (as well as most other 1963-'65 British groups) ran through a lot of group members, and when their mid-'64 rendition of "Rock Around the Clock" flopped, the quintet started to fade into even bleaker obscurity. Then in late '64, the group virtually disbanded, as founding members William Rawlinson and Beverly Brown went out on their own under the name Mark and John. Their debut effort, "Walk Right Back" failed to impress either their record company, or the public, so exit Mark and John.

Soon, the Mark IV reformed and reshuffled into a group that included Kenny Pickett on vocals; Eddie Phillips on lead guitar; Jack Jones on drums; and John Dalton on bass. By mid-'65, the group had moved their center of operations to London, and in August of that year their recording progress took a giant leap forward. Both sides of their new single were group originals, and though the "A" side was fairly straight, the flip was totally astounding. "I'm Leaving" featured heavy use of feedback, and the group tuned all their other instruments in key with this feedback to make the whole thing quite weird...to say the least. Eddie Phillips stroked his guitar with a violin bow, allegedly purchased at a Petticoat Lane flea market, and here's where the controversy began.

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The Who had already become popular for their use of feedback, and some tagged the Mark IV as copycats. The Creation countered by saying that they had been featuring these sounds before the Who ever thought of them. Despite this statement, the group was always plagued with the "copy-cat" tag. By February of 1966, the group had signed with Fontana, and their "Work All Day" b/w "Going Down Fast" continued their experimental sound, coupled this time with mod-rebellion lyrics.

While the Mark IV were paying their dues and garnering a following around London, a group called The Birds was doing likewise. Their first record had been issued in late '64, but it was their second which brought them their first dose of notoreity. As the Mark IV were moving into new realms of pop-art experimentation, the Birds were content to delve deeper into American R'nB standards, perfecting the hard-rock blues sounds that The Yardbirds were already leaving behind.

"Leaving Here" (a Holland-Dozier-Holland song) was brilliantly executed with a tight rhythm section countered by a searing lead guitar. The "R" side, and original by group member Ron Wood, was even more blues inspired, with a screeching harmonica carrying the tune. The personnel of the Birds throughout this period was Pete McDaniels (d); Kim Gardner (b); Ron Wood (g); Tony Munroe (g); and Ali McKenzie (v).

On the basis of their recording contract, the Birds obtained a residency at the 100 Club in Oxford, and began to change their musical emphasis. Dropping Chuck Berry and Muddy Waters type of material in preference to raunchy versions of Motown songs like "Need Your Love" (Marvin Gaye), "You Must Believe Me" (Impressions), and "Needle in a Haystack" (Velvelettes), the group soon evolved into an amazingly distinctive unit. They featured two guitarists, who traded riffs throughout, and a raucous stage show which at various times featured matching mod shirts, shoulder length hair, clashing psychedelic outfits, and a moving stage presence which climaxed in what one reviewer called a "kaleidoscope of color". Just listening to their records, one gets the impression that the Birds were one of the finest UK R'nB-inspired groups ever. Their third single, "No Good Without You Baby" continued to exhibit their fascination for uncovering little known Motown material, and was quite good. The flip, another Ron Wood original, was rather plain but did feature some fine harmonica-guitar solo interplay.



L. to R.: Pete McDaniels, Kim Gardner, Tony Munroe, Ron Wood, Ali McKenzie

Meanwhile, Shel Talmy had produced the Who's first few records which catapulted them to national prominence. By late '65 the Who had 3 Top 10 hits, and a huge cult following besides. Peter Townsend had taken an interest in the Mark IV, telling Eddie Phillips at one time that the Mark IV had the best sound he ever heard. Early in 1966, things began to move fast and furious. The Who, Birds, and Mark IV were all signed to the same booking agency, most probably because Pete Townsend recommended them to the agency head. Undoubtedly, the groups were booked to the same clubs, probably sharing the bill together on some nights. As stated above, Townsend was already following the sounds of the Mark IV, and was also monitoring the development of the Birds.

This is proved by a little-known fact which emerges when one examines the history of the Who. In June '65, the Who set out to record their first album, produced by Shel Talmy. One song they recorded was "Leaving Here", which had been released by the Birds two months before! But by the time the album was released in October '65, the song had mysteriously disappeared. Still, it was clear that both Pete Townsend and Shel Talmy were very much aware of, and listening to the Birds and Mark IV.

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Shel Talmy was using the Who as the spearhead of his producing operations, meanwhile grooming The Untamed as sort of a "junior Who"... Their "I Go Crazy" on Stateside (issued in mid-'65) was a combination of the Beatles and Who, but when Talmy lost the Who to Reaction and Kit Lambert, he became desperate. He quickly groomed the Untamed as his new Who (now no longer "junior who"), and issued "It's Not True", a Pete Townsend song, in early '66. It was an energetic, though derivative version which did little to make the Untamed a household word. A short time later, Talmy tried again with their followup, "Daddy Long Legs", again to no avail. But Shel didn't give up. He remembered Peter T. raving about the Mark IV and Birds, and decided to approach the groups. Unfortunately for Shel, the Birds were in a state of flux. In April '66 the Birds had recorded a Ron Wood-Tony Munroe original "What Hit Me" for their next single. This record was not released as bassist Kim Gardner left the Birds and joined the Mark IV. (For reasons that might have to do with legalities, he used the name Bob Garner). Meanwhile the Birds left Decca and signed with Reaction, Talmy's main competitor, so he was double incensed, now having lost both the Who and The Birds to Reaction.

So he chose the Mark IV. Liner note hype declared: "Top recording manager Shel Talmy heard them first on a Thursday, signed them up the next day, routined them two days later, and cut a record a week later." Incredibly schmaltzy as that sounds, it's probably true. The "Mark IV" were gigging throughout early '66, and the "Mark IV" were still being advertised as being booked by Robert Stigwood as late as June 6, 1966. The first Creation single, "Making Time" b/w "Try and Stop Me", was issued on June 17th, 1966, on Talmy's own Planet label.

The Mark IV had changed their name, gotten a new label deal, signed with a new producer and manager (Talmy and Tony Stratton-Smith respectively), and issued their first record all in the space of a few weeks. But they were able to handle all the hype. Both Pickett/Phillips originals, Planet 116 was a notable beginning for Creation. The melody was pounded out and started to wear thin about half way thru, when all of a sudden the guitarist began to do obscene things with his guitar. It whined, bellowed, and growled. The drummer stomped out the rhythm. The vocalist screamed out those famous words: "Looking For/An Open Door. Never Taking Chances/Take Your Pick/Makes you sick..." The flip, "Try and Stop Me", (though a bit milder) was still good, boasting a fine chorus.



UP! UP! UP! in the national and pirate charts!

'MAKING TIME' by THE CREATION

a Shel Talmy hit production on PLANET (PLF 116)

Agency: **ARTHUR HOWES LTD.**

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Management: **Tony Stratton-Smith**

23 Denmark St., W.C.2 (TEM 3907/8)

"Making Time" reached the lower part of the British Top 40, (actually #32 in Melody Maker, 7/23/66), and though not a certified smash, it set the stage for the Creation's next single.

The debut Creation release was an experiment, and being a semi-success set the tone for all that was to follow. For one, Talmy decided that the Mod-Art-Rock genre was a viable one, and exploited it to the hilt. The group was garbed in proto-typical Carnarby Street which made the Who's clothes seem painfully out of date. Eddie Phillips played his guitar with a violin bow and the groups stage act built up to a point where the group began spray-painting canvas pictures live onstage.....How's that for "art-rock"??? What better way to hype the whole spiel than to record a song entitled "Painter Man"?

Amazingly it worked. The record plugged its way slowly up the chart topping at about #21 in early November '66. The bass throbbed, the singer quivered, and of course the guitar was bowed incessantly. The "B" side, "Biff Bang Pow" was basically a straight Who cop of "My Generation", Keith Moon drum rolls, and Nicky Hopkins piano fills

included. With the chart success of "Painter Man" in Britain, and even greater hit-status throughout the rest of Europe, the Creation spent much of early '67 touring Germany and Holland. Their biggest break came from March 29th-to-April 2nd, when they backed up the Rolling Stones on their swing through Germany.

In conjunction with their touring, they released "How Does it Feel To Feel" b/w "If I Stay Too Long" in Europe only. It was another hit for the group, but for some reason was not released in England. Instead, "If I Stay Too Long" was put out on Polydor, as Planet had folded by now. "How Does It Feel" was a mid-tempo song which featured extreme guitar noises, and a fairly catchy melody. Strangely, the American version released about nine months later, was about a minute shorter and an added grotesque lead guitar track was overdubbed throughout. It sounded raw before, but now the result was more like Jimi Hendrix vs. Pete Townsend each trying to simulate the death of Godzilla!!!

The British release of "If I Stay Too Long" didn't fare as well, being one of the groups less stellar releases, basically a fairly plain ballad.

About this time, The Creation's first album, We Are Paintermen was issued on the Continent, but again not in England. Besides the first two singles, and tracks that were later



to become singles, the group did feedback-psychodelic versions of "Like a Rolling Stone" and "Key Joe". Some people say that Jimi Hendrix stole the arrangements and overall sound from Creation---others declare it was the reverse. It's hard to decide really, with both groups coming at around the same time. Let's just say it was a case of spontaneous generation. The German album has rather poor sound quality, with most tracks in re-processed stereo, and an overall muddy feel to the whole thing.

PETE TOWNSEND
has joined Creation's
fan club

Melody Maker; 8/66.

CREATION (Decca 32227)
How Does It Feel To Feel (2:02) [Un-art, BMI-Garner, Phillips] Squawking electronics overwhelm the ear and grab attention to his hard-hitting rock side in a low-down version of a psychedelic session. Could turn up on discotheque turntables and pop programming lists. Flip: "Life Is Just Beginning" (2:58) [Hitmaker, BMI-Stuart, Jackson]

Cash Box—November 18, 1967

(A Scandinavian copy, would be a better choice). The mixes of certain songs differ from single to single, and album to album--the basic difference usually being in the clarity and loudness of Nicky Hopkins' piano. He appears on virtually all tracks, yet on some pressings he can barely be heard, while on others he's quite prominent.

The one track on the first album that did not appear as a single bears mentioning. "Can I Join Your Band", (in beautiful stereo, by the way), is a wonderful pop-rocker with lovely vocals, and a tremendous middle break where Nicky Hopkins trades licks with hard and heavy electric guitar showmanship. All told, six tracks were in true stereo, and six were in mono or re-processed stereo. Musically the album rates highly, though some of the initial singles impact is lost with the inclusion of some less raucous LP material.

While "How Does it Feel" was issued on the continent, and "If I Stay Too Long" was out in Britain, Talmy issued yet another "A" side here in the U.S. "Nightmares" did have a catchy melody, but was still rather non-descript for an American single. "Cool Jerk" was the next continental Creation 45, and it too did well,



but Talmy put out "Life Is Just Beginning" in England. "Life" was probably the most "art-rocky" of all the Creation tracks. It begins with a short string-quartet-type section, and the group fades in chanting "life is just beginning" over and over again. The melody is positively infectious, and for the first time strings are used throughout, while the piano is absent. Voices are filtered, and there is no patented Creation guitar used.

LIFE IS JUST BEGINNING (Hitmaker, BMI)
HOW DOES IT FEEL TO FEEL (Unart, BMI)
THE CREATION—Decca 32227.
Barock music from new group discovered by Shel Talmy for his new Decca deal. ****

Talmy, after flopping again in Britain, quickly issues "How Does It Feel", the continental hit of seven months ago. It goes nowhere, and the Creation begin to lose faith in Shel. By now, they are playing almost exclusively in Germany and Holland, and wonder of wonders, ex-Bird Ron Wood joins the group as lead guitarist Eddie Phillips exits. So not only is the writing team of Pickett-Phillips destroyed, but it seems as if the whole distinctive Creation guitar feedback sound is lost.

The new unit debuts with a song not written by the group members, and perhaps surprising the Eddie Phillips fans, it's really quite good. Lyrics about carnivals and the like ("Midway Down"), coupled with a strong melody. Musically the band sounds tight, and thought the infamous guitar sound is gone, they still sound distinctive and noteworthy. The Pickett-Woods "B" side is even better, boasting high falsetto harmonies and pounding drums.

But that was it for the group as far as England went. Their last few records had received little public support, and their lack of personal appearances in Britain didn't help matters much. In Germany, where they had established some measure of success, they plugged on a bit longer. An album titled Best of Creation appeared in mid-'68 containing most of their "A" sides, a few "B" sides, and only two previously unreleased tracks. These, "Bony Maronie", and "Mercy, Mercy, Mercy" were adequate cover versions, but little more.

It seems as if the Ron Wood version of Creation only recorded (or at least only released) four tracks. These consisted of the abovementioned "Girls Are Naked" b/w "Midway Down", and what was to become their final single. "For All



1968 Creation: (l-r): Jack Jones; Kenny Pickett; Ron Wood; & Bob Garner.

That I Am" b/w "Uncle Bert" were both similar in sound and theme to their predecessors. Quite possibly, they were all recorded on one session. Speaking of one session, the only known pictures of the Ron Wood Creation were all taken at one shooting. The Best of Creation LP, and final two single picture sleeves (as well as the lone promotional picture) were all variations of the same picture, obviously taken the same day. Put a group without any hits can't afford lots of pictures, and a group without any hits can't exist for long. So, by the end of 1968, The Creation was no more.

When Creation dissolved, Ron Wood went on to fame with the Jeff Beck Group, and fortune with the Rod Stewart Small Faces. Kim Gardner formed Ashton, Gardner and Dyke, and is now in Badger. The rest: Jack Jones; Eddie Phillips; and Ken Pickett have not been heard from since.

And that could have been the end of the Creation saga, but possibly because of Ron Wood's new-found popularity, but more probably due to the upsurge of interest in British flower-power pop, The Creation started to be talked about and listened to. Of course, they were not the beneficiaries of a deluge of coverage like the Move or even John's Children got, but amazingly a re-issue LP appeared recently in England! This is akin to an American LP's worth of material being issued now by the Vagrants, Choir, or Bruce and Terry!!! It was great to see such an album released, (as the original is virtually unobtainable), but the LP was filled with errors and contradictions.

First off, the album was hyped as being re-issued in the "original mono". Unfortunately at least four of the twelve tracks were previously issued in original perfect stereo, and others were probably available in such a form. The liner notes state that the group split by the summer of 1967, when in actuality that lasted at least a year (and four singles) longer. But the album does get plusses on other counts. To begin with, the notes describe the Creation as "exciting innovators---attempting to make music a theatrical experience," and continues, "Time has not taken the edge off their material...they invented, and even now they sound fresh and exciting; an indication of a strong band too soon diluted, and ended". One can't argue with those words, but it would have been considerate if Charisma had put a picture of the group on the album, instead of the semi-banal layout they produced.

Hitting Like House Afire

"The act has a dramatic flare," Talmy said with humor. "Once in Germany—Hamburg, I think—they set fire to a theater. The manager was upset at first, but got over it when he saw how much the kids were enjoying themselves."

PAINTER MAN

Creep in and buy, Sam

Pow, like Now!

Another strong point of the album is the fact that one previously unreleased cut is included, "I Am the Walker", a Pickett-Phillips original which has to rank as one of the groups better efforts. It sounds like it was recorded towards the end of the Eddie Phillips era, melodic and polished.

So what do we have? A mere 21 cuts in all, hardly a wealth of material, but nary a one of them is a wasted track. If anything, on a track by track basis, the Creation can top just about any group for consistency and excellency. Why they never achieved success is hard to understand, but perhaps it was because they were overshadowed by the Who. The Creation never were a "critics Band", as their stage 'gimmickry' might have made them seem closer to the Troggs or Dave Dee, Dozy etc. They never got the Top 10 hit that broke the Move and Jimi Hendrix onto the cover of *Disc*, and their fans were not the trendsetters who lined the Marquee or Speakeasy to see the Herd or Action. Their fans were more trendy than trendsetters, preferring to mix in mod-time warp-escape clubs formed from old WW II bombshelters. The fallacy of the Who, of course, was that they supposedly represented those kids from Shepherds Bush or wherever they were supposed to come from. But the Who grew above their 'umble beginnings, leaving their legions behind. That was the reality of the situation; only a few kids escaped the tedious day-to-day lifestyle of their peers. The rest were just stifled, grew old, withered, and died. Clearly, it was the Creation who more accurately mirrored these fans, living out in pop-star fashion, the three-year fling with mod-dom, only to quickly fade in to obscurity.

With the subsequent massive success of Hendrix and Cream, and the more recent theatrical return-to-mod exploits of Bowie, it seems that Creation was indeed an extraordinary precursor of things to come. So now it's only fitting that we see that the Creation gain their rightful place alongside the Move, Herd, Small Faces, and yes, even the Who. It's really the least we can do.

The Creation Discography

England:

Makin Time/Try And Stop Me	Planet 116	6/66
Painter Man/Biff Bang Pow	Planet 119	10/66
If I Stay Too Long/Nightmares	Polydor 177	6/67
Life Is Just Beginning/Thru My Eyes	Polydor 207	10/67
How Does it Feel to Feel/Tom Tom	Polydor 230	2/68
Midway Down/Girls are Naked	Polydor 246	5/68

United States:

Makin Time/Try & Stop Me	Planet 116	7/66
Painter Man/Biff Bang Pow	Planet 119	11/66
Nightmares/If I Stay Too Long	Decca 32155	7/67
How Does it Feel (Dif. version)/Life Is Just...	Decca 32227	11/67

Germany:

Makin Time/Try and Stop me	Hit-ton 300-008
Painter Man/Biff Bang Pow	300-073
Tom Tom/Nightmares	300-102
How Does it Feel to Feel/If I Stay Too Long	300-121
Cool Jerk/Life is Just Beginning	300-152
Midway Down/Girls are Naked	300-179
Bony Maronie/Mercy Mercy Mercy	300-210
For all That I Am/Uncle Bert	300-235

Albums: *We Are Paintermen*: G: Hit-Ton 340037; *Cool Jerk*(S); *Makin Time*(RS); *Thru My Eyes*(RS); *Like a Rolling Stone*(S); *Can I Join Your Band*(S); *Tom-Tom*(S); *Try & Stop Me*(RS); *If I Stay Too Long*(RS); *Biff Bang Pow*(S/RS); *Nightmares*(S); *Hey Joe*(S); *Painter Man*(RS); 1967.

Best Of Creation: G: Pop Schallplatten ZS 10168; *Bony Maronie* (M); *Uncle Bert*(M); *Tom-Tom*(S); *Life is Just Beginning*(M); *Cool Jerk* (S); *How Does it Feel to Feel*(M); *Mercy Mercy Mercy*(M); *Girls are Naked*(M); *Painter Man* (RS); *For all that I Am*(M); *Makin Time*(RS); *Midway Down*(M). 1968.

Re-Issues:

Makin Time/Painter Man (E)Charisma CB 213 9/73

(Some of These were issued under the name Pickett/Phillips)

The Creation '66-'67: E: Charisma Persepective CS 8-All Mono; *Makin Time*; *Life is Just Beginning*; *If I Stay Too Long*; *Through My Eyes*; *Hey Joe*; *Painter Man*; *Cool Jerk*; *How Does it Feel*; *Try & Stop Me*; *I am the Walker*; *Can I Join Your Band*; *Tom Tom*. 1973.

In early '67, Creation recorded four tracks that were not released under their given titles. They were: *Peeping Tom*(Possibly *Tom-Tom*); *Private Hell* (possibly *Nightmares*); *Closer Than Close*; & *If I Stop Running I'll Fall Out of the sky*. They were also recorded by Pete Townsend and Track records when they appeared at London's Alexandra Palace "Technicolor Dream" concert festival. It was also filmed and screened on BBC-2, May 17th 1967. Besides numerous British, German & Dutch TV appearances, the group provided the background music to a BBC documentary screened on "Monitor" in July 1967.

For BIRDS Discography, see page 35.

OUR MUSIC IS RED
... WITH PURPLE
FLASHES!
—EDDIE PHILLIPS
LEAD GUITAR

Dark from the Calacombs
of Mind And Memory
Sinuously emergent
—traumas rampant!
The New Word, Sam
Etched indelibly—
PSYCHEDELIC!
So suffer a psychosis, Sam
Airwaves a'trembling—
it's **PAINTER MAN**
A new neurosis
Melting minds from
Waxworks spherical
(Planet, etc.) Hysterical.
The psychedelic sensation
Remember!
THE CREATION!



THE CREATION
HT 300073

The CREATION (l to r) JACK JONES, EDDIE PHILLIPS, KENNY PICKETT and BOB GARNER.

DISCOVERIES

The Third Booth: I Need Love/Mysteries; Independence 86.

Independence was a small U.S. label who saw their main action during 1968. Their biggest success was with the Montanas, who made a couple of good records. But some of their other records were equally, (if not more), interesting. For instance their first three releases all came from the Shindig School of Rock 'n Roll. Delaney Bramlett, Joey Cooper, and Delaney and Bonnie were the first trio of issues, and Leon Russel played piano and/or produced all of 'em. The

Third Booth came a bit later on, in mid-'68, and both sides were written by one J.C. Clore. Now this may be a really wild guess, but that could have been J.J. Cale. (A): The name

is similar enough. (B): J.J. Cale later made the Riot On Sunset Strip LP with Leon Russel et al. (C): Why Not? As the record, it's really fine, a mid-60's punk-rocker to the extreme. Pounding drums and distorted fuzz carry the melody, and a "96 Tears" organ fills in where necessary. The vocals and chord changes are both excellent, but I would call it more of a combination of the Music Machine and Rationals, rather than Cashbox's comparison to the Buckinghams. "Mysteries" isn't so frantic, but still is archtypical in style, and comes across quite nicely in performance. Nuggets Vol. 2, here we come...

The Justice Department: Let John and Yoko Saty in the U.S.A.; New Design 1008.

I thought those records-about-the-Beatles had died out long ago, but here's one that emerged in 1972. Put together by Artie Resnick and friends, the record talks about the problems John & Yoko were having back then regarding immigration hassles and the like. It's a sympathetic lyric, but the real story can be found in the music. The melody is excellent, the production tasty, and the vocal commercial. It's even Spectorish in sections, and the lead vocalist sounds like John Fogerty of CCR. This is a great artifact and a good record to boot!

Canticle: Like a Rolling Stone/My Minds Eye; Century 36685.

Cover records are nothing new, but here's one that's a bit unusual. Dylan's "Like a Rolling Stone" is the 'A' side, and is rendered true to the original by a vocalist who is good, but certainly not distinctive. How they could expect a record that had been a hit a few years back for Dylan to be a hit all over again by some unknown is beyond me... and incredibly enough, this version is amazingly long (for a single) at 6:10. The flip is the old Small Faces "My Minds Eye", which would have stood a better (tho decidedly outside) chance for success. Again, the arrangement is not too different from the original, but the track is listenable and melodic. Now if the Canticle would come out with the Theme from the Exorcist...

The Breakaways: That Boy of Mine/Here She Comes; London International 10526.

Even during the height of the English Invasion, Britain couldn't find a girl group to challenge American units like The Crystals; Raindrops; & Shangri-las. The Breakaways were popular UK session and live backup vocalists, and this record came close to the US girl group sound. "That Boy of Mine" was a bouncy ditty, with a fine changeover into the chorus, but still rather thin. The 'B' side was written by Jeff Barry & Ellie Greenwich, and was produced more in the Philles mold with sax and piano augmenting lots of background vocals. If you could imagine a record which combined bits of the Ronettes, the Raindrops, and Lesley Gore, this would be it. Actually, quite nice, and if was a U.S. name group, it probably would have been a hit...

THIRD BOOTH (Independence 86)
I Need Love (2:17) [Golden Voice/
Bunker Hill, BMI-Clore] The Third
Booth comes on with a no-punches-
pulled rocker from the Buckinghams
school. Danceable and listenable item
could prove to be a summer winner.
Flip: "Mysteries" (1:40) [Same
credits.]

The Caravelles: You Don't Have to be A Baby to Cry; Smash MGS/SRS 27044/67044. The Caravelles, as you will remember had a smash hit with the title song of this album in the mid-sixties and promptly were never heard from again. This album is notable on a few counts. Firstly, the duo (Lois Wilkinson & Andrea Simpson) wrote about one-third of the album---actually quite a feat back then. The rest of the LP were redone standards, and all were performed in what the liners called a fresh new type of sound; relaxed whispered harmonious sound... And that's true. This duo was perhaps as wimpy & sterile as you could possibly get. They made the Paris Sisters sound like Black Sabbath! (Really!!!) But what's so interesting about this album is that Brian Wilson & Spring must be big fans, because the Spring sound (prevalent on their lone UA album) is very similar to the Caravelles---in fact they do some of the very same songs! Of course, Brain updated the musical end of things quite a bit, but the vocals cops are unmistakable! Still, the "easy, relaxed, gliding mood" of the Caravelles is definitely an acquired taste; and the uninitiated may well feel serious pains of indigestion. But, this album, as well as the other two in this issues Discoveries column, is a necessary artifact for those dedicated fans who attempt to Discover the roots of their faves.

Monday Blues: The Phil Spector Songbook; Vault # 133.

If it's sleigh bells you're looking for, doubtless you'd be better off passin' this one up next time you come across it. But then again, if you're the type of rock-ealogist who tends to get kicks out of things like the 6,572 fake Beatle albums that no one can find anymore... this just might be your cup of synthetic poison! Produced by Ed Fournier & Ricky Sheldon, the record consists of ten well known Ronettes and Crystals cover cuts, plus one or two others (like "Chapel of Love")---all rendered in a manner which proves the three male & one female Monday Blueses to be about as pale on record as they are on their jacket photos.

If it's nostalgia, (as suggested by the liners "... Just listening to these songs brings back the old memories..."), or great production you're looking for, you'd best try elsewhere. This baby is only for those who insist upon having everything with even a suggestion of their collectees name on it---which is of course understandable in this case---'cause as the liners say: "he was some kind of producer..." Amen--



Well folks, we weren't going to print a picture of the Caravelles or Clefs of Lavender Hill this Discoveries column, so we unearthed the one above. Now it's your job to tell us just exactly who the four gent's are! C'mon trivia fans---let's see what ya think.

Ray Whitley: Take Back Your Mind/Here Today, Gone Tomorrow; Columbia 43980.

Really now, you didn't think you'd get thru a TRM Discoveries column without a new Curt Boettcher find, did you? Well, sure enough, here one produced by Curt and J. Bell for Our Productions. "Take Back Your Mind" is sort of a pop-protest song which sounds like Barry McGuire/PF Sloan crossed with the Association. There's lots of interesting production sounds, and the highlight comes about two-thirds the way thru when the music stops and a chorus of male and female voices intermingle at weird scales. "Here Today..." is plainer, but there are lots of good background harmonies, harpsichord-type orchestration, and Left Banke drumming. And the (C.B.) beat goes on...

Discoveries Followup:

Ken Barnes wrote to give us the following details regarding past issues Discoveries: "The Garden Club, I learned from talking to Curt Boettcher (and a former boyfriend of the lady in question), was sung in entirety by Ruthann Friedman of "Windy" and Coloring Book LP fame. Neat record, and a substantial hit in outlying Southern Cal. regions. Also, Starship, I was told, was actually Micky Dolenz and Davy Jones..." Now all we have to do is find out who Ray Whitley and the Third Booth were...

Your Gang: Your Gang; Mercury MG 21094.

While there's nary a trace of "psychedelic" guitar to be found here, the presence of a Mike Deasy number called "Let's Go Again" and a cutesie Curt Boettcher composition- "Tomorrow's Dreams", coupled with the fact that this album was recorded for MY productions at Gary Parton's Studio would lead one to believe that the crew responsible for this LP is much the same as the one later responsible for the Friar Tuck etc LP mentioned in TRM #1. In fact, the, they're both on the same label, and the and the central character on both covers is the same---.

Unlike the Friar Tuck LP, no personnel credits are given here. The premise of the LP is stated on the liner notes which explains that the members of Your Gang come from "many varied backgrounds", met at a "California Unemployment Bureau", and agreed "that they should get something going for themselves". The production is listed as being "by one of the employees", but even if there had been an exact credit it would be of little consequence---because the eleven selections are nothing more than a pack of good-timey instrumentals. Most are '64/'65 standards like "Sign of the Times", "Rainy Day Women", & "Daydream", (on which scattered scattered la la las are present), the closest thing to vocals on the disc. A record of this type is best suited for soundtracks of Wonderama commercials, and/or watching Met games in the backyard. (Send all tanx for the above reviews to the Brooklyn wonder-boy himself, none other than Crescenzo Capece Jr. He's the original 201 C.C....)

Special Raspberries & Midwest Update

Yellow Hair
Yellow Hair
Peach & Lee
Chessmann Square

Somewhere/Talent for Loving
I Wanna Be Free/Dreaming
Hold On/It's Better
Circles/Try

Pacific Avenue 457
Bell 856
RCA 74-0587
Lion 1002

For all of you folks who noticed that Scott McCarl had joined Raspberries, we thought we'd fill you in on his musical roots. Scott was in a variety of local groups that made the rounds between Omaha, St. Joseph, Kansas City, and Ft. Dodge. His most successful unit was dubbed Yellow Hair, and TRM reader and ex-Yellow Hair drummer Tom Sorrells was asked to fill in the details. Herewith follows a run-down of the Yellow Hair story. All quotes attributable to Tom Sorrells.

"The first Yellow Hair 45 was recorded in July '69, and released in October 69. We paid for the whole thing ourselves, and distributed it too. It made #6 in St. Jo. (See chart). The personnel was Scott McCarl (bass & vocals); Ted Paxson (Guitars and vocals); Jeff Chandler (guitars & vocals); and Tom Sorrells (drums). Prior to recording, the group was called Kelly & Dog. At first we were doing mostly Beatles, Hollies, Cream, various Creedence, and other Top 40 things. After mid-'70, we started doing some originals by Ted & Scott---Ted wrote some dynamite power-herd type pop songs..." After various internal hassles where personnel was slightly shifted, and some group members got heavily into dope for a while (not the serious kind...), the whole Yellow Hair thing fell apart. The first 45 was issued on Pacific Avenue Records, out of Omaha. Scott McCarl's 'A' side is a nice lilting ballad, and Ted Paxson's 'B' side is a fine commercial pop rocker which alternates heavy verses with a Top 40 chorus.

The other Yellow Hair 45 was issued on Bell in early '70. (According to Tom, the rest was pressed, but not shipped or distributed). The 'A' side was a remake of Boyce & Hart's "I Wanna Be Free", which turned out to be quite wimpy and overproduced---with nauseating strings and horn arrangements. Tom: "We had no say over material, horns, strings, etc. We got a choice of "I Wanna Be Free" and "I'm Into Something Good"---some choice huh? This record was also played in St. Jo., but there were no records in the stores." Eventually, after being ripped off by their manager, Scott went to Virginia where he played in a Top-40/comedy/club band called the Wit's End. After returning to Omaha, he made a professional demo tape, and the rest, as they say, is history.

Here's some other local-group 45's that Tom sent along:

Peach & Lee: "Lee was gonna take Scott's place in Yellow Hair; now they are called Bandit. Last year when they were Makers, Scott sang lead a few nights with them. In L.A. now, making a new RCA single..." This record, produced by Richard Robinson and Machael Gordon, is really quite amazing. Both sides are very reminiscent of the Merry-Go-Round, and Arlis Peach, and Larry Lee are definitely worth watching for. The "A" side is incredibly melodic with a great chorus---this song could have been a hit (or at least an 'underground' favorite), but then again, so could have lots of other records. It's basically a rhythm guitar oriented record (like Hackamore Brick) with simple bass and drum backing---also fine vocals...

The Chessmann Square: "K.C. Beatle band; Vox; Hofners; Ringo Drums; suits; hair; etc. At peak from 1965-68. Still going under the name Hummingbird. Also had 45 of "She Said She Said." This has to be one of the finest local group records ever made. "Circles", the Peter Townsend song, is performed brilliantly with driving rhythm guitar intertwined with fine vocals. The drummer is tight and inventive, without carrying any Keith Moon fetish to an extreme. The original 'B' side is a 1966 Beatle ballad cop that works. Vocally, it's reminiscent of 1972 Lennon, and melodically sounds like something off Rubber Soul. My only quarrel is that the song could have used some buildup with drums and ringing guitars to carry the song along. Still, a great artifact.

A Postscript to the Yellow Hair story: "Jeff and Ted are playing at a country bar in St. Jo.; Rick, my replacement in Yellow Hair, is playing in a heavy band based in Flint, Michigan called Black Watch. I'm doing nothing---might be a roadie for an all girl band in Omaha---Vixen."

For those folks who are interested in Scott McCarl and Yellow Hair, Tom has some copies of the Pacific Avenue 45 available for sale. So why not send off \$1.75 & 25¢ postage for each copy you desire, and a certified worthwhile piece of America's musical heritage will be yours. Write to: Tom Sorrells; 2730 Felix; St. Joseph, Mo.; 64501.

ALL-AMERICAN SURVEY

KKJO

ST. JOSEPH, MISSOURI

EFFECTIVE 3:00 PM NOVEMBER 15, 1969

1 - SOMETHING/COME TOGETHER	BEATLES	4
2 - Wedding Bell Blues	Fifth Dimension	1
3 - Baby It's You	Smith	2
4 - Suspicious Minds	Elvis Presley	3
5 - Cherry Hill Park	Billy Joe Royal	7
6 - And When I Die	Blood, Sweat & Tears	8
7 - In A Moment	Intrigues	11
8 - Ball of Fire	Tommy James	10
9 - Somewhere	Yellow Hair	6
10 - Undun	Guess Who	18
11 - Smile A Little Smile For Me	Flying Machine	28
12 - Tracy	Cuff Links	5
13 - Eli's Comin'	Three Dog Night	19
14 - This Girl's A Woman Now	Union Gap	9
15 - Ruben James	First Edition	21
16 - We Love You, Call Collect	Art Linkletter	13
17 - Sutter, Judy Blue Eyes	Grooby, Stills & Nash	22
18 - Baby, I'm For Real	Originals	25
19 - Take A Letter, Maria	R. B. Greaves	24
20 - Suzar On Sunday	Clique	16

The KKJO All American Survey reflects reports of record sales in the Greater St. Joseph area, requests to KKJO and our opinion of listener appeal.

This is the first of two pages of TRM set sale & Auction lists. Minimum order from the set sale lists is \$8; please include 50¢ per order for postage and packing, and list alternates, if possible. All records are new, except where indicated. Auction closes 4 weeks after TRM is received.

AUCTION • Set Sale

Mainstream 700 Amboy Dukes Good Natured Emma/Same (4:02/3:17) DJ \$2-
 Mainstream 662 Big Brother & Co. Down on Me/Call On Me COH \$2-
 Phillips 40516 Blue Cheer Summertime Blues/Out of Focus PS \$2-
 Mercury 72660 Blues Magoos There's a Chance.../Pipe Dream \$1.50
 Kama Sutra 563 Michael Brown (Of Left Banke & Stories) Circles/Same \$2-
 Rak 4511 Duncan Browne The Journey/Same DJ \$1.25
 Columbia 43238 Bruce & Terry Carmen/I Love You Model T WL Mint Bid
 Columbia 43479 Bruce & Terry Thank You Baby/Come Love Fine-Mint
 Vault 909 Caesar & Cleo (Sonny & Sher) The Letter/String Fever Mint Bid
 Fontana 1626 Castways Lavender Popcorn/What Kind of Face DJ \$2-
 Liberty 55696 Crickets (arr. By Leon Russell) La Bamba/All Over You DJ \$2-
 Atlantic 2455 Chris Crosby Hippie Lullaby/I Will Wait for You Fine (Prod. by Felix Pappalardi) \$2-
 Challenge 59282 Chris Crosby Onlt the Young/Love is a Rose DJ (Seals) \$2-
 Fontana 1619 DJ Daughters of Albion Well Wired/Story of Sad Fine-Mint \$2- (Prod. by Leon Russell)
 Columbia 42678 Terry Day Be A Soldier/I Love You Betty Mint+ Bid (Produced by Phil Spector)
 Atco 6400 Spencer Davis Group High Time Baby/Keep on Running COH Bid
 Roulette 4590 The Detergents Leader of the Laundromat/Ulcers PS \$2.25
 Jerden 808 Don & Goodtimes I hate to hate you/You Were a Child DJ VG \$2-
 Capitol 2948 Doctor Father Umbopo/Roll On (Writ & Prod. by godley/Creme & Stewart of 10 GG) Mint- Bid
 Reprise 0809 Family Hometown/2nd Generation Woman Mint-DJ Bid
 Kapp 12658 DJ Fanny Adams Got to get a Message/They all Losers \$1.60 (Vince Melounays of Bee Gees group)
 Fontana 1917 DJ Wayne Fontana & Mindbenders Road Runner/Stop Look.. Fine \$2-
 Mercury 72896 DJ The Fool Lay it Down/Rainbow Man PIC SL \$2-
 ABC 10872 DJ Free Spirits (w/ Larry Coryell) Tatoo Man/Girl of the Mtn Fine PS
 Capitol 5675 The Girls Chicos Girl/A Dumb Song Fine Bid
 Epic 9865 DJ Goldberg-Miller Blues Band The Mother Song/More Soul Than.. Bid (Steve Miller) Pic SL Blue Plastic/ Small Hole in Middle of Sleeve
 Bell 966 DJ Fighter Squadron When he Comes/Ah la (Gouldman/Godley/Creme) Bid
 Hermans Hermits MGM 13341, 13787, & 13367 all with picture sleeves Bid
 RCA 0743 Jefferson Airplane Mexico/Have you Seen the Saucers Fine- Bid
 Parrot 40055 Jonathan King Cherry Cherry/Cay Girl COH \$2-
 Reprise 9587 The Kinks Harry Rag/Mr. Pleasant Worn. Cond. G Bid
 Pye 822 The Kinks Harry Rag/Mr. Pleasant New Bid
 Columbia 42884 DJ Frankie Laine Take Her (by Randy Newman)/Gonna Be Strong M- (arr & cond. by Jack Nitzschg; prod. by Terry Melcher) Bid
 Reprise 0534 DJ Darlene Love Too Late to Say You're Sorry/If WL Mint Bid
 Capitol 3505 DJ Marcus Hook Roll Band Natural Man/Boogalooing (Vanda-Young) Bid
 London 20016 DJ John Mayall Parchman Farm/Key To Love Bid
 The McCoy's Bang 538 & Bang 543 \$2 each
 London 9764 Moody Blues From the Bottom of My Heart/My Babys Gone DJ
 Reprise 20,202 Jack Nitzsche Lonely Surfer/Song for a Summer Night Lab.Dam.\$2-
 Bell 131 DJ Peter Moore Oh You Pretty Thing(Bowie)/Because You're There WL (Gouldman) Bid
 Gregmark 2 Paris Sisters Be My Boy/I'll be Crying (Prod By Spector) Bid
 Blue Horizon 300 DJ Christine Perfect Rather Go Blind/Glose to Me WL \$2-
 RCA 9425 Elvis Presley High Heel Sneakers/Guitar Man PIC SL Bid
 Deram 7507 Procol Harum Whiter Shade/Lime Street Blues Fine+ \$1.50
 Epic 10516 DJ The Quick Aint Nothing Gonna Stop Me/Southern Comfort Bid (Early Raspberries; both sides co-written by E. Cammen)
 Dunhill 4315 DJ Emmit Rhodes Tame the Lion/Same (St/Mono) Bid
 Columbia 43190 DJ The Rogues Everyday/Rogers Reef (Johnston/Kelcher) VG Bid
 Reprise 0941 DJ Ruthann Carry On/Same (Ex.Prod. Van Dyke Parks) Bid
 Paramount 0094 DJ Detroit w/Hitch Ryder It aint East/Long Necked Geeses \$1.25
 Challenge 59270 DJ Jimmy Seals Wa-Hoo/Doin the Werk (Of Seals & Grofts) Bid
 MGM 14190 DJ Seeds Love in a Summer Basket/Did he Die Bid
 Jubilee 5496 DJ Sidewalk Surfers(Bruce Johnston) Fun Last Summer/Skateboard Bid
 Columbia 43755 DJ The Sparrow(Steppenwolf) Tomorrows Ship/Isnt it Strange PS Bid
 A-Square 301 Scott Richard Case (SRC) Im So Glad/What is that Girl H Bid
 Swan 4192 Strangeloves Love Love/Im on Fire Bid
 Tetragrammaton 1512DJ Sweet Thursday Mary on the Runaround/Getting it Together Bid
 Elektra 45783 WL Wackers Harldy Know her Name/Do You Know the Reason Bid
 Atco 6509 DJ The Who Substitute/Same 2:58 Bid
 Parrot 9797 Zombies Remember You/Just out of Reach Fine-Mint Bid
 Parrot 9786 Zombies Whenever You're Ready/I Love You Mint- Bid

MGM 13298 Animals Boom Boom/Blue Feeling H Pic SL Bid
 Tower 446 Arrows Shape of Things/Same (St/Mono) Pic SL \$1.35
 Beau Brummels Autumn 16; Autumn 20; & Autumn 24 All New \$2 each
 Phillips 40651 DJ Blue Cheer All Night Long/Fortunes \$2.25
 Double Shot 104 Count Five Psychotic Reaction/They Gonna get You \$1.50
 Epic 10451 DJ Cyrus Erie Sparrow/Get the Message (Early Raspberries) Bid
 Fontana 1514 Wayne Fontana & Mindbenders Long time Comin/Just a Little Bit..H \$1.50
 MGM 14646 DJ Friends (w/Steve Kipner) Gonna Have a Good Time/Would You Pic SL \$1.50
 WB 7388 DJ Harpers Bizarre Anything Goes/Virginia City w/Van Dyke Parks \$1.50
 UK 49006 DJ Tina Harvey Working My Way Back(Vanda-Young)/Tinas Song(J.King) \$1.25
 Audio Fidelity 167 Jimi Hendrix No Such Animal/Pt2 Pic SL Bid
 Interphon 7713 Honecombs I Cant Stop/Ill cry tomorrow COH \$1.35
 Parrot 9804 Jon. King Green is the Grass/Where the Sun Has Never.. \$1.50
 Parrot 3030 DJ Jon. King Hey Jim/Flirt \$2-
 Bell 697 DJ Artie Kornfield The Rain the Park & Everything/Lonely Mermaid \$1-
 A-Squared 333 MC5 Looking at You/Borderline (Orig.Versions) Bid
 Fontana 1555 Mindbenders Ashes to Ashes/You Dont Know COH \$1.60
 Laurie 3466 Music Explosion Jack in the Box/Rewind \$1.25
 WB 7199 DJ Music Machine To the Light/You'll Love me Again \$2-
 Epic 10433 DJ Peter Pan & Wendy We All Love Tiny Tim (Co-written by Phil Wainman)/ March of the Pirates \$1-
 Together 105 DJ Sagittarius In My Room/Navajo Girl Bid (Boettcher/Usher etc)
 Cameo Pwky 438 Bob Seger East Side Story/East Side Sound COH \$3-
 Mercury 72645 Shangri-las Ill never Learn/Sweet Sounds (Prod by Shadow) Bid
 Rod Stewart DJ EP: Losing You/Mandolin Wind/Gasolin Alley/Every Picture Tells a Story Stereo Bid
 Parrot 3006 Them I Can Only Give You Everything/Bont Start Crying Bid
 Blue Thumb 7121 Tyran. Rex Ride a White Swan/Summertime Blues Stereo Bid
 UA 160 DJ Roy Woods Wizzard Ball Bark Incident/Carlsberg Special Bid
 Epic 10982 DJ Arrival Theme From Heartbreak Kid/Same \$1.25
 RAK 4510 " Aztecs Most People I Know/Regulation 3 Puff \$1.50
 Ode 66023 " Jan Berry Blue Moon Shuffle/Mother Earth w/Insert Bid
 Epic 10826 " Colin Blunstone Caroline Goodbye 2:48 Mono/Stereo Bid
 Epic 10868 " Colin Blunstone Say You Dont Mind 3:18 Mono/Stereo Bid
 Epic 10981 " Colin Blunstone I Want Some More @:30 Mono/Stereo Bid
 Mercury 73295 " Andy Bown Pale Shadow Of Former Self 2:13 Mono/St Bid
 Mercury 73386 " Andy Bown Sweet William 3:24/Ill Take You Back 3:00 Bid
 Epic 10851 " Trevor Burton Fight for MY Country/Same St/Mono 2:55 Bid
 Rak 4501 & 4507 CCS Whole Lotta Love/Boom Boom & Tap Turns/Save the \$1 each
 Epic 10837 " Chicory Son of My Father/Pride Comes ST \$1.25
 Epic 10889 " Chicory Good Grief Christina/Whats Your Name \$1.50
 UA SP 78 " Spencer Davis Voter Reg. Promo Spot w Music Bid
 Paramount 158 " Detroit w/ M. Ryder Gimme Shelter/Ooh la la la \$1.75
 Anthem 101 Dillards Its about time/One AM Bid
 Romar 710 DJ Mickey Dolenz Daybreak/Same writ & prod. by Harry Nilsson Bid
 UA 50832 DJ Family In My Own Time/Seasons Pic SL Bid
 Charisma EP CG DJ Genesis EP stereo with Pic SL, 4 Cuts from Nursery Cryme Bid
 Rak 4503, 4506, 4508 Hot Chocolate 3 different singles DJ's w/both sides \$1.50 each
 Reprise 1070 DJ Jennifer These Days/Last Song prod. by John Cale Bid
 IND 1008 DJ Justice Department Let John & Yoko Stay in USA/Same (Good!) Bid
 RSO 403 DJ Peter Kelly Hard Road/Same writ by Vanda Young; Prod by George Alexander (Great) Bid
 Bell 165 " Piglets Johnny Reggae/Same (great) (J. KING) Bid
 Bell 169 " Bay City Rollers Keep on Dancing/Allright (J.KING) Bid
 Pye 002 " Jackie McCauley Turning Green/Its Allright \$1.65
 Elektra 45741 DJ Medecine Head Pix in the sky/Natural Sight (Prod By Keith Relf) Bid
 UA 50928 DJ The Move California Man//Same Stereo/Mono 3:35 Bid
 Rak 4505 " New World Tom Tom Turnaround (By Chinn Chapman)/Lay me Down \$1.50
 RAK 4512 " Suzie Quatro Rolling Stone/Brain Confusion Bid
 Columbia 45834 DJ American Spring Shyin Away/Same Stereo/Mono Prod.Brian Wilson (w/ special sleeve) Bid
 Kama Sutra 558 Stories Top of the City/Same St/Mono 2:58 \$1-
 Bell 126 DJ Sweet Co-Co/Same Bid
 Bell 106 " Sweet Funny Funny/Sa,e " Bid
 Cotillion 44107DJ Velvet Underground Who Love the Sun St/Mono 2:50 Bid
 A&M 1228 & 1319 DJ Gary Wright 45's from Extraction & Footprint both sides \$1.50 each
 A&M 1344 DJ Gary Wright I Know/same stereo/Mono 2:55 \$2-

Write:TRM; PO Box 253; Elmhurst-A-NY; 11380.

ADDENDUM

Our Phil Spector article garnered much praise and comment, and also inspired TRM's fearless readers to go searching thru their archives and local thrift shops. So here's some more Spectorisms, recently & painstakingly Disc-overed:

The Top Notes: Hearts of Stone/The Basic Things (5356)/(5358) Supv. by Phil Spector Atlantic 2097
Always Late/Twist & Shout (5357)/(5359) Supv. by Phil Spector Atlantic 2115

Troy Shondell: Na-Ne-No/Just Because 'A' side only produced by P.S. Liberty 55445

Jean du Shon: Talk to Me/Tired of Trying Prod. by P.S. Atco 6198

Lavern Baker: Hey Memphis/Voodoo Voodoo (5677)/(3133) Supv. by P.S. Atlantic 2119

Karen Lake: I'd Like to Miss My Graduation/Airmail Special Delivery Prod. by P.S. Big Top 77

Sammy Turner: Falling/Raincoat in the River Prod. by P.S. Big Top 3089

Kell Osborne: Bells of St Mary/That's allright Baby Arranged by P.S. Trey 3006

Terry Phillips: My Foolish Ways/Hands of a Fool 'B' side co-written by Spector UA 351

Honey Love & The Lovenotes: Mary Ann/We Belong Together 'A' side by Pancia/Andreoli/Spector Cameo 380

Related Notes: On some pressings of "Tell the Truth"/"Roll it Over" by Derek & The Dominoes (Atco 6780), Spector is credited as producer, which seems doubtful as he was not mentioned on the album where these two cuts come from. It was most probably done as a tongue in cheek gesture, but one never knows.

Spector's participation in Ben E. Kings Atco records running from 6185-6215 (as listed in last issues discography) has been pretty much verified as most of the master numbers come from three sessions, and Spector co-wrote at least one song for each session.

Interesting to note that The Castle Kings quite possibly became the Knickerbockers. Spector co-wrote their first, and possibly worked on the second (Atlantic 2107, & 2158 respectively). Now if someone could just turn up the records.

For the more trivia-conscious fans out there, please note that Philles 122 was pressed in two different forms. One has a short beginning, and the other is longer and obviously remixed. Also note that Spector co-wrote two Dixie-Cups 45's found on their first album.

Philles 136 was issued and the Matrix numbers were April 5/April 6 respectively. Also note production credits on Phi-Dan 5006: Atlas Artists, and Phi-Dan 5008: Anders & Poncia. And don't forget A&M's issue of River Deep, Mountain High/I'll Keep you Happy, A&M 1118.

Also Carol Connors who replaced Annette Kleinbard in the Teddy Bears and Spectors Three later went on to fame and fortune on numerous labels, including Capitol, Columbia, and Mira. For a period, she wrote, and sang, a lot of surf tunes, including the legendary "Hey Little Cobra". Interesting to note that her early '64 single "Angel my Angel"/"Never" was produced by surf-afficianado Jim Economides, and both sides were written by Steve Barri & Hank Levine. "Angel" is almost an exact cop of "To Know Him is To Love Him" especially the chorus, showing that Carol never quite forgot her roots...

And speaking of roots, don't forget Teddy Bear Marshall Lieb who went on to produce the Wild Affair's "So Much in Love"/"Baby Baby". He also produced Joey Paige's 1965 release "Roll Over Beethoven"/"Goodnight My Love". And speaking of Joey Paige, his late '64 Tollie release (9025) was "Gone Back to Tennessee" b/w Spector-Phillip's "Dream For Sale" (which Gene Pitney had recorded a few years back. There isn't any production credit for "Dream"... By the way, Lieb's production on "Roll Over Beethoven" can be found on Vee-Jay 8682.

THANKS to all that contributed to this addendum including: Andy Paley; Aaron Fuchs; Karl Shallenberger; Ken Barnes; Greg Shaw; Gene Sculatti; John Overall; Richard Nuzum; & Phil Spector.

EASYBEATS: Good Times/Lay Me Down and Die
Hello How are You/Go in out of My Mind

(A) UA 50488

Australian Parl. 8271

There was some question as to what tracks were on the Australian LP, Best of the Easybeats & Pretty Girl. (Parlophone PMCM/PMCO 75-Australia): Tracks titles are still not known, but the album included tracks from most Australian recorded 45's and EP's, and cuts from the first British LP. Most probably included at least one side from the first 7 Australian singles. Rock & Roll Boogie

Rock & Roll Boogie/Woman You're on My Mind

German Polydor 2001-031

A new Vanda-Young offshoot has come to light, circa 1973:

Peter Kelly: Hard Road RSO 403 (Vander & Young) (sic) Produced by George Alexander (3:14)

It's a fine rocker with obvious Vanda-Young-Alexander musicianship & backing vocals, sounding like a cross between Haffy's Whiskey Sour, and the first Marcus Hook Roll Band release. And speaking of Marcus Hook Roll Band, at presstime, they were scheduled to release a new single in England, their third.

More Easybeats gossip & rumors. In May of 1968, the Easybeats were supposed to have penned the latest Lemon Pipers and Buckingham's 45's, and later (November), were supposed to have written for Tommy James and the Shondells. The TRM staff can't track down any of these, can you? In mid-'68 it was Cliff Bennet who asked for a song; any help?

MOVE ROOTS: Carl Wayne & The Vikings: Whats a Matter Baby/Your Loving Ways Pye 7n 15702
Mike Sheridan & Nightriders: What a Sweet Thing that Was/Fabulous Col. DB 7302
Gerry Levene & Avengers: (personnel unknown): Doctor Feelgood/Driving me Wild Decca F 11815

THE SWEET: Funny Funny/You're not Wrong for Loving Me

(A) Bell 106

VAN DYKE PARKS: Some time ago we ran a discoveries column feature on Van Dyke Parks, reviewing four singles that he had a hand in. These were just examples of his more recent work, and in no way attempted to be a definitive examination of all his work. So for all those who need more obscurities to search for here goes:

Goldie Hawn: Pitta Patta (Prod. by VDP)
Esso Trinidad Steelband: Album, WS 1917 & single:
Superstar WB 7532 both prod by VDP.

Trinidad Tripoli Steelband: Apeman WB 7476

Arlo Guthrie: co-produced LP Runnin Down The Road (RS 6346), &
Non LP 45: Alices Rock & Roll Restaurant Rep.0877
Andre de la Bastide Steelband: Proud Mary/Mas in Brooklyn
Both sides prod. by VDP & Doug Botnick. Rep. 0849
Skip Battyn: High Coin on Record records. Prod. by VDP!!!

10 CC DISCOGRAPHY, (continued from page 7.)

The Graham Gouldman Orchestra: Windmills of Your Mind/Harvey's Tune

(E)Spark 1026 4/69

Gouldman Originals: Yardbirds: For Your Love; Heart Full of Soul; Evil Hearted You. Jeff Beck: Tallyman
Hollies: Look Thru any Window; Bus Stop. (Also: 2 unreleased Whatcha Gonna Do; & Going Away)
Herman's Hermits: Listen People; No Milk Today; East West; Marcel's; others.
Wayne Fontana: Pamela Pamela

Friday Browne: Getting Nowhere/And
Downliner's Sect: Cost of Living/Everything I've Got To Give (E)Parl. R 5396 1/66
Dave Berry: I'm Gonna Take You There/Just Don't Know Col. DB 8008 9/66
High Society: People Passing By/Star of Eastern Street Decca 12258 11/65
Manchester Mob: Bony Maronie at the Hop/Afro Asian Font. TF 771 11/66
"Behind the Door" done by Cher; Imperial 66217(A); & St Louis Union; Decca 12386 (E) (4/66) 3/67
Little Frankie: It Doesn't Matter Anymore/Happy, thats Me (produced, but not written by GG) Col. DB 7681 9/65
Toni Basil: Covered Friday Browne's "Getting Nowhere" and released it as "I'm 28" (A) A&M 791 4/66
 (see body of 10 CC article for further details on the above records)

The Marmalade Period:

Frabjoy & Runcible Spoon: I'm Beside Myself/Animal Song Marmalade 598-019 9/69
Graham & Kevin: Fly Away On Marmalade Sampler LP: 643-314.
Graham Gouldman: Late Mr. Late On Marmalade Sampler LP: 643-314.
 (See article for complete details on these records)

HOTLEGS:

Neanderthal Man/You Didn't Like it Because You Didn't think of It (A) Cap. 2886 (E) Fontana 6007-019 6/70
How Many Times/Run Baby Run (A) Cap. 3043 3/71
Lady Sadie/Loser Phillips 6006-140 9/71
Think School Stinks: Neanderthal Man; How Many Times; Desperate Dan; Take Me Back; Um Wah-Un woh; Suite F.A.; Fly Away;
Run Baby Run; All Gods Children. US Capitol ST 587; & UK Phillips 6308-047 3/71
Songs: UK Phillips 6308-080; Same as above except excludes; Neanderthal Man & Desperate Dan, and includes Today & The
Loser. (Different cover package) 12/71

THE KASENETZ-KATZ SESSIONS:

Ohio Express: Sausalito(is the Place To Go)/Make Love Not War ('A' side only) (A) Buddah 129 7/69
Crazy Elephant: There Ain't No Umbopo (A) Bell 875 5/70
Freddie & Dreamers: Susan's Tuba/You Hurt me Girl (E) Phillips 6006-098 4/71
Doctor Father: Umbopo/Roll On (A) Cap. 2948 (E) Pye 7n 17977 8/70
Fighter Squadron: When He Comes/Ah-Ia (A side only) (A) Bell 966 2/71

STRAWBERRY STUDIOS:

(As noted in article, many artists recorded in Strawberry. The records listed here are the ones which Godley-Creme-Stewart & Gouldman played a major part in.)

Ramases: Space Hymns: Vertigo 6360046-E-: Life Child; Hello Mister; And the Whole World; Quasar One; You're the Only One;
Earth People; Molecular Delusion; Balloon; Dying Swan Year 2000; Jesus Come Back; Journey to the Inside. 8/71
 (Ramases also had a single released on Phillips (12/71), and Major Minor (5/70), Strawberry involvement unknown)

John Paul Joans: Man From Nazereth/Got to Get Together Now (W;P) (E) Rak 101 (A) Cotillion 44102 11/70
Jeff Smith: Going to a Party/Gypsy in My Blood (P) (E) Rak 120 10/71
The Hermits: She's a Lady/Gold Mandala (P) (E) RCA 2135 11/71

(Subsequent Hermits records on RCA (2265) and Rak (102, 106), Strawberry involvement unknown)

Dave Berry: Change Our Minds/Long Walk to D.C. (W;P) (E) Decca 12999 3/70
 Chaplin House/Trees (W;P) (E) Decca 13080 10/70

(Subsequent Dave Berry release on CBS 7780, Strawberry involvement unknown)

Peter Cowap: Crickets/Wicked Melinda (W;P) (E) Pye 7n 17976 8/70
 Man with the Golden Gun/Tampa, Florida (W;P) Pye 7n 45042 3/71
 Safari/Oh Solomon (W;P) Pye 7n 45071 6/71

Greenfield: Sweet America/Dorothy's Daughter (P) (A) RCA 0924 (E) Phillips 6113-002 4/71
 (Possible release of Greenfield album)

Wayne Fontana: Together/One Man Woman (W;P) (E) Warner K 16269 5/73

Neil Sedaka: LP: Solitaire issued on RCA in England & Kirshner in the U.S.

Tra La La Days are Over: Issued on MGM in England only 8/73
 45's: Thats when the Music Takes Me/Dont let it Mess Your Mind (E) RCA 2310 2/73
 Standing on the Inside/My Daddy MGM 2006267(E)5/73 Dimbo Man/Trying to Say Goodbye (E) RCA 2366 8/73
 Our Last Song together/Dont Know What I Like About You (E) MGM 2006307 8/73

10 C.C.:

Donna/Hot Sun Rock (A) UK 49005 (E) UK 6 8/72
Johnny Don't Do It/4% of something (E) UK 22 12/72
Rubber Bullets/Waterfall (A) UK 49015 (E) UK 36 4/73
The Dean & I/Bee in My Bonnet (E) UK 48 8/73
Worst Band in the World/18 Carat Man of Means (E) UK 57 1/74
10 C.C.: A-UKS 53105; E-UKAL 1005: Johnny, Dont Do It; Sand in My Face; Donna; The Dean and I; Headline Hustler; Speed Kills
Rubber Bullets; The Hospital Song; Ships Don't Disappear in the Night. (Do They); Fresh Air For my Momma.

THE BIRDS: (from page 29)

You're on My Mind/ (E) Decca 11/64
Leaving Here/Next in Line (E) Decca F 12140 4/65
No Good Without You Baby/How Can it Be (E) Decca F 12257 10/65
Say those Magic Words/Daddy Daddy (E) Reaction 591005 9/66
Notes: The Birds appeared in a 1967 British film, The Deadly Bees, and performed a song called "That's all That I Need You For". In May '66 the Birds recorded "What Hit Me" (By Ron Wood & Tony Munroe). A&R'd by Franklin Boyd, it was never released. Then "Magic Words" was supposed to be released by Decca (a Mort Schuman song) June 10, 1966. Then in late June, the group was reported to have left Decca, and signed with Reaction, with a song "Good Times" scheduled for release on July 29th. Eventually, in late September 1966, a record was finally issued (some pressed as the group Birds Birds), with "Say Those Magic Words" (Pomus-Schuman) as the 'A' side, and "Daddy Daddy" (Wood-Munroe) as the 'B' side; both Robert Stigwood productions.

The Rock Marketplace



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